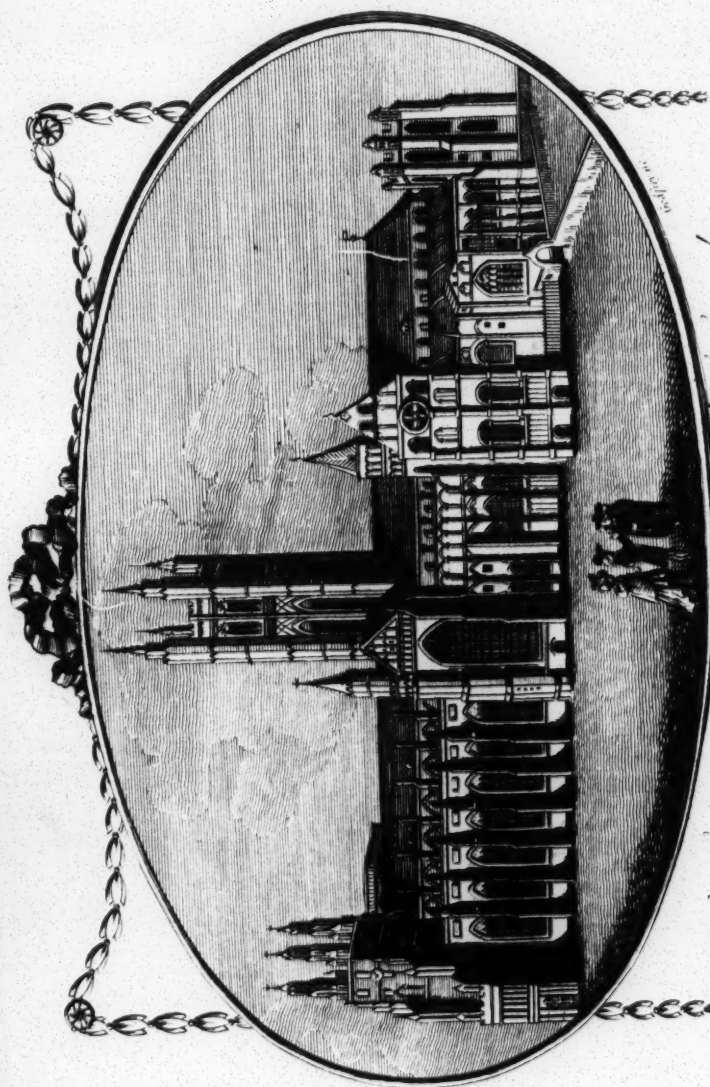

A
C O M P A N I O N
TO THE
METROPOLITICAL
CHURCH of CHRIST,
C A N T E R B U R Y.

PRICE ONE SHILLING AND SIXPENCE.







A South Prospect of the Cathedral Church of Canterbury

William Hunter

AN HISTORICAL
DESCRIPTION
OF THE
METROPOLITICAL
CHURCH of CHRIST,
CANTERBURY:
CONTAINING
AN ACCOUNT OF ITS ANTIQUITIES,
AND OF
ITS ACCIDENTS AND IMPROVEMENTS,
SINCE THE FIRST ESTABLISHMENT.
EMBELLISHED WITH
A SOUTH PROSPECT OF THE CATHEDRAL.

The THIRD EDITION,
With a PREFACE, containing
OBSERVATIONS on the GOTHIC ARCHITECTURE,
Together with AN ELEGY written
By the Rev. JOHN DUNCOMBE, M. A.

CANTERBURY:
PRINTED AND SOLD BY SIMMONS AND KIRKBY

1799.



----- *Let my due feet never fail*
To walk the studious cloysters pale,
And love the high-embowed roof,
With antique pillars, massy proof,
And stori'd windows richly dight,
Casting a dim religious light.

MILTON'S *IL PENSEROSO*.

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INTRO.

INTRODUCTION.

64
66 **A**S the cathedral, of which the following little
67 tract may in great measure be considered only
68 as a general description, is of too large an extent to
70 examine with that attention necessary for the compre-
71 hending the various and complicated structure of its
73 several parts, in the short time strangers usually allow
themselves, for that purpose ; and its being made up,
as it were, of so many distinct buildings, each formed
agreeable to the taste of the period in which that par-
ticular species of architecture prevailed : persons who
have not made Antiquities their study, will be at a
loss to reconcile their appearance ; as the style here
used is not strictly conformable to any order, either
of the Greek or Roman architecture, though it may
be said to partake, in some degree, of them all.

By way of preface, therefore, it is presumed, a
75 few observations on the different modes of building,
adopted by the first founders, and supporters of the
christian religion in this island, will not be wholly
unacceptable to the Reader.

TRO.

A

PREFACE.

P R E F A C E.

OBSERVATIONS ON THE GOTHIC ARCHITECTURE.

WRITERS, for the most part, when they mention our antient buildings, particularly the religious ones, notwithstanding the striking difference in the styles of their construction, class them all under the common denomination of Gothic: a general appellation by them applied to all buildings not exactly conformable to some one of the five orders of architecture. Modern antiquaries more accurately divide them into Saxon, Norman, and Saracenic; or that species, vulgarly, though improperly, called Gothic.

Mr. Somner, and many others, were of opinion, that the Saxon churches were mostly built with timber; and that the few they had of stone, consisted only of upright walls, without pillars or arches, the construction of which, it is pretended, they were intirely ignorant of. Great and

spectable authorities might be cited to disprove this, were not the supposition improbable in a very great degree; for can we suppose the Saxons could be ignorant of so useful a contrivance as the arch; many of them, built by the Romans, they must have had before their eyes: some of which have reached our days; two particularly were remaining in Canterbury only; one in the Castle-yard, and the other at Riding-gate*: and it is not to be believed, that once knowing them, and their convenience, they would neglect to make use of them; or having used, would relinquish them: besides, as it appears from undoubted authorities, they procured workmen from the

* Both ~~these~~ arches, for the improvement of the roads, have been taken down.



continent to construct their capital buildings *according to the roman manner*, this alone would be sufficient to confute that ill grounded opinion, and at the same time proves, that what we commonly call Saxon, is in reality roman architecture. This was the style of building practised all over Europe; and it continued to be used by the Normans, after their arrival here, till the introduction of what is called the Gothic, which was not till about the end of the reign of Henry I. so that there seems to be little or no grounds for a distinction between the saxon and norman architecture. Indeed, it is said, the buildings of the latter were of larger dimensions, both in height and area; and they were constructed with a stone brought from Caen in Normandy, of which their workmen were peculiarly fond; but this was simply an alteration in the scale and materials, and not in the manner of the building. The antient part of most of our cathedrals are of this early norman work*.

* The characteristic marks of this style are these: the walls are very thick, generally without buttresses; the arches, both within and without, as well as those over the doors and windows, semi-circular, and supported by very solid, or rather clumsy columns, with a kind of regular base and capital: in short, plainness and solidity constitute the striking features of this method of building. Nevertheless, the architects of those days sometimes deviated from this rule; their capitals were adorned with carvings of foliage, and even animals; and their massive columns decorated with small half-columns united to them; grooves cut spirally round them, or overspread with a kind of lozenge net-work. An instance of the second may be seen in the undercroft of our cathedral; the two last occur at Durham: but the most beautiful specimens of this work are to be met with in the ruined choir at Orford in Suffex. Their arches too, though generally plain, sometimes came in for more than their share of ornaments; particularly those over the chief doors: some of these were overloaded with a profusion of carving. It would be impossible to describe the different ornaments there crowded together; which seem to be more the extemporaneous product of a grotesque imagination, than the result of any particular design. On some of these arches is commonly, over the key-stone, represented God the Father, or our Saviour surrounded with angels, and below a melange of foliage, animals, often ludicrous, and sometimes even indecent subjects. Partly of this sort is the great door at Barrestone church.

Architecture, in all it's branches, received great improvements in the 12th century; indeed, it may very properly be called the age of architecture, in which the rage for building was more violent in England than at any other time. The great and general improvements that were made in the fabrics of houses and churches in the first years of this century, are thus described by a contemporary writer†. The new cathedrals and innumerable churches that were built in all parts, together with the many magnificent cloysters and monasteries, and other apartments of monks, that were erected, afford a sufficient proof of the great felicity of England in the reign of Henry I. The religious of every order, enjoying peace and prosperity, displayed the most astonishing ardour in every thing that might increase the splendor of divine worship. The fervent zeal of the faithful, prompted them to pull down houses and churches every where, and rebuild them in a better manner. By this means the antient edifices that had been raised in the days of Edgar, Edward, and other christian Kings, were demolished; and others of greater magnitude and magnificence, and of

in Kent. The idea of these artists seems to have been, that the greater number of small and dissimilar subjects they could there assemble, the more beautiful they rendered their work. It is not however to be denied, that the extreme richness of these inferior parts, served, by their striking contrast, to set off the venerable plainness of the rest of the building, a circumstance wanting in the Gothic structures; which being equally ornamented all over, fatigue and distract, rather than gratify the eye. Not that it is to be understood, that all the Saxon ornamented arches were devoid of beauty and taste; on the contrary, there are several wherein both are displayed, particularly in the church of Ely; at the east end of Barreton church; and in the entrance into what was the Stranger's Hall, in the monastery of Christ Church, Canterbury, built by Archbishop Lanfranc. The small pillars or columns were formerly richly ornamented; but, by order of one of the Deans, were chipped plain. The escutcheons over these are remarkable; they not being customary at the time of its erection. Grose's Antiq. vol. 1, preface p. 567.

† Orderic. Vital. Hist. Eccles. l. 10, p. 788.

more elegant workmanship, were erected in their room, to the glory of God."

As the prodigious power of religious zeal, whatever turn it happens to take, when it is thoroughly heated, is well known, it may not be improper to give one example of the arts employed by the clergy and monks of this period, to inflame the pious ardour of the kings, nobles, and people, for building and adorning churches. When Joffred, Abbot of Croyland, resolved to rebuild the church of his monastery in a most magnificent manner, A. D. 1106, he obtained from the Archbishop of Canterbury and York a bull dispensing with the third part of all penances for sin, to those who contributed any thing towards the building of that church. This bull was directed not only to the King and People of England, but to the Kings of France and Scotland, and to all other Kings, Earls, Barons, Archbishops, Bishops, Abbats, Priors, Rectors, Presbyters, and Clerks, and to all true Believers in Christ, rich and poor, in all christian kingdoms. To make the best use of this bull, he sent two of his most eloquent monks to proclaim it all over France and Flanders, two other monks into Scotland, two into Denmark and Norway, two into Wales, Cornwall, and Ireland, and others into different parts of England. By this means (says the historian) the wonderful benefits granted to all the contributors to the building of this church were published to the very ends of the earth; and great heaps of treasure and masses of yellow metal flowed in from all countries, upon the venerable Abbot Joffred, and encouraged him to lay the foundations of his church." Having spent about four years in collecting mountains of different kinds of marble, from quarries both at home and abroad, together with great quantities of lime, iron, brass, and other materials for building, he fixed a day for the great ceremony of laying the

foundation, which he contrived to make a very effectual means of raising the superstructure. For, on the long expected day, the feast of the holy virgins, Felicitas and Perpetua, an immense multitude of Earls, Barons, and Knights, with their Ladies and Families, of Abbots, Priors, Monks, Nuns, Clerks, and Persons of all Ranks, arrived at Croyland, to assist at this ceremony. This pious Abbot Joffred began by saying certain prayers, and shedding a flood of tears, on the foundation. Then each of the Earls, Barons, Knights, with their Ladies, Sons and Daughters, the Abbots, Clerks, and others, laid a stone, and upon it deposited a sum of money, a grant of lands, tythes, or patronages, or a promise of stone, lime, wood, labour, or carriages, for building the church. After this the Abbot entertained the whole company, amounting to 5000 persons at dinner. To this entertainment they were entitled; for the money, and grants of different kinds, which they had deposited on the foundation-stones, were alone sufficient to have raised a noble fabric. By such arts as these the clergy inspired Kings, Nobles, and People of all Ranks, with so ardent a spirit for these pious works, that in the course of this period almost all the sacred edifices in England were rebuilt, and many hundreds of new ones raised from the foundation.

The sacred architecture of the Anglo-Normans in the beginning of this period, did not differ much in its style and manner from that of the Anglo-Saxons: their churches being in general plain, low, strong, and dark, the arches of the doors and windows semicircular; with few or no ornaments: though in both these respects there were some exceptions, as mentioned in the preceding note. By degrees, through much practice, our architects, who were all monks or clergymen, improved in their taste or skill, and ventured to form plans of more noble, light, and elevated

vated structures, with a great variety of ornaments; which led to that bold magnificent style of building, commonly, though perhaps not very properly, called the latter Gothic. It is not very improbable that our monkish architects were assisted in attaining this style of building by models from foreign countries, or by instructions from such of their own number as had visited Italy, France, Spain or the East. But, without entering into uncertain disputes about the origin of this style of architecture, it is sufficient to observe, that it began to appear in England in the reign of Henry II.†

The marks which constitute the character of Gothic or Saracenic architecture, are its numerous and prominent buttresses, its lofty spires and pinacles, its large and ramified windows, its ornamental niches or canopies, its sculptured saints, the delicate lace-work of its fretted roofs, and the profusion of ornaments lavished indiscriminately over the whole building; but its peculiar distinguishing characters are, the small clustered pillars and pointed arches, formed by the segments of two intersecting circles; which arches, though last brought into use, are evidently of a more simple and obvious construction than the semicircular ones; two flat stones, with their tops inclined to each other, and touching, form its rudiments, a number of boughs stuck in the ground opposite each other, and tied together at the top, in order to form a bower, exactly describe it §: whereas a semicircular arch

† Henry's Hist. of Great Brit. vol. iii, p. 454-7.

§ Bishop Warburton, in his notes on Pope's epistles, says, " When the Goths had conquered Spain, and the genial warmth of the climate, and the religion of the old inhabitants had ripened their wits and inflamed their mistaken piety, (both kept in exercise by the neighbourhood of the Saracens, through emulation of their science, and aversion to their superstition) they struck out a new species of architecture, unknown to Greece and Rome; upon original principles, and ideas much nobler than what had given birth even to classical

appears the result of deeper contrivance, as consisting of more parts; and it seems less probable, chance, from

classical magnificence. For this northern people having been accustomed, during the gloom of Paganism, to worship the Deity in groves, (a practice common to all nations) when their new religion required covered edifices, they ingeniously projected to make them resemble groves, as nearly as the distance of architecture would permit, at once indulging their old prejudices, and providing for their present conveniences, by a cool receptacle, in a sultry climate: and with what skill and success they executed the project, by the assistance of faracene architects, whose exotic style of building very luckily suited their purpose, appears from hence, that no attentive observer ever viewed a regular avenue of well grown trees, intermixing their branches over head, but it presently put him in mind of the long vista through a Gothic cathedral; or ever entered one of the larger and more elegant edifices of this kind, but it represented to his imagination an avenue of trees: and this alone is what can be truly called the Gothic style of building. Under this idea of so extraordinary a species of architecture, all the irregular transgressions against art, all the monstrous offences against nature, disappear; and every thing has its reason, every thing is in order, and an harmonious whole arises from the studious application of means, proper and proportioned to the end. For could the arches be otherwise than pointed, when the workmen were to imitate that curve which branches of two opposite trees make by their intersection with one another; or could the columns be otherwise than split into distinct shafts, when they were to represent the stems of a clump of trees, growing close together? On the same principles they formed the spreading ramification of the stone-work, and the stained glass in the interstices; the one to represent the branches, the other the leaves, of an opening grove; and both concurred to preserve that gloomy light which inspires religious reverence and dread. Lastly, we see the reason of their studied aversion to apparent solidity in these stupendous masses, deemed absurd by men accustomed to the apparent, as well as real strength of grecian architecture. Had it been only a wanton exercise of the artist's skill, to shew he could give real strength without the appearance, we might indeed admire his superior science; but we must needs condemn his ill judgment. But when one considers, that this surprising lightness was necessary to compleat the execution of his idea of a sylvan place of worship, one cannot sufficiently admire the ingenuity of the contrivance. This will account for the contrary qualities in what is called the saxon architecture. These artists copied from the churches in the Holy Land, the architecture of which was Grecian, but corrupted by prevailing barbarism; and still further depraved by a religious idea. The first places of christian worship were sepulchres and subterraneous caverns, low and heavy from necessity. When christianity became the religion of the state, and sumptuous temples began to be erected, they yet, in regard to the first pious ages, preserved the massive style, made still more venerable by the church of the holy sepulchre; where this style was, on a double account, followed and aggravated."

whence

whence all these inventions were first derived, should throw several wedge-like stones between two set perpendicular, so as exactly to fit and fill up the interval ||.

This mode of architecture, which with some variations, flourished more than three centuries, produced many stupendous edifices, which are still viewed with pleasure and admiration*.

|| Grosse's Antiq. vol. 1, pref. p. 75-6.

* Henry's Hist. Great Brit. vol. iii, p. 457.

AN ELEGY,

WRITTEN IN

CANTERBURY CATHEDRAL.

By JOHN DUNCOMBE, M.A.

One of the Six Preachers. 1778.

WITHIN these long-drawn isles, where Cynthia's light
 From story'd glass receives a chequer'd hue,
 Scenes long forgotten and involv'd in night,
 With all their busy actors, strike my view:
 Princes and peers, whose deeds of high renown,
 In youthful breasts still fan the martial flame;
 Prelates, who propp'd or undermin'd the crown,
 Alternate subjects of applause and blame.
 Oh! could these tombs their captive dead restore,
 Were life rekindled in each chief and sage,
 Knowledge would issue from the vaulted floor,
 Each voice a comment on th' historic page.
 Clarence, o'erpower'd by Scotch and Gallic foes,

New

New light would throw on *Baugè's* fatal field,
 While *Stratford*, *Morton*, *Wootton* would disclose
 State-councils long with steady faith conceal'd.
 With melody scarce rivall'd by the spheres
Gibbons would animate the vocal keys;

Yet, *Casaubon*, my unharmonious ears

Thy strains would more attract, thy periods please.
 Though Silence now her lonely sway maintains,
 Copes, crosses, cowls my mental eye surveys,
 And still in *Henry's* and in *Brenchley's* fanes

The votive mass resounds, the ~~m~~pers blaze :
 Good *Conrad's* choir all-glorious I behold,

With stars bespangled, like the nightly skies :
 Shrines, altars, images, with relics, gold,
 And gems adorn'd, in long succession rise.

Mark well this spot ! Triumphant here in death,

Hark ! how proud *Becket* every saint invokes !
 See ! how he falls, and with his latest breath

Insults th' assassins, and defies their strokes !
 'Till then resistless, thus subdu'd by *Rome*,

In garb a penitent, a beaten slave,
 Great *Henry* dreading a severer doom,

Lies weeping fasting, on a rebel's grave.

As on that day of horror, when the *Danes*

O'er church and city dire confusion spread,
 Monks, matrons, infants slaughter'd, and in chains,
 To death devoted, holy *Elphège* led ;

Those shrines, those altars, and bespangled skies

Now sink, now perish in remorseless fire,
 Smoke, ashes, flames distract my dazzled eyes,

And molten lead deforms the beauteous choir.

With strength renew'd, with added beauty blest,

A choir more glorious rises from the flames,
 Springs, like the phoenix, from her blazing nest,

And still, fam'd *Sens*, thy wondrous skill proclaims.
 Thither what crowds from every clime repair,
 The sick in body, the distress'd in mind,
 Peers, prelates, kings, and all their weight of care,
 By weightier gold assisted, leave behind!
 O'er this new fane destruction still impends,
 Vain is all human aid, all human trust,
 Till good *St. Owen* timely succour lends,
 The flames repulsing by his sacred dust.
 What pomp, what splendor *Langton* here displays,
 When *Becket's* bones, for ages deem'd divine,
 From their low tomb obsequious abbots raise,
 And prelates bear them to their sumptuous shrine!
 On the same spot where *Becket* bled, a scene
 Of mirth and joy now rushes on my sight,
 While the first *Edward* and his Gallic queen,
 The brave and fair, in wedlock's bands unite.
 See! from th' expanding Chequer* gates proceed
 A jocund train of votaries, young and old,
 And at their head, yclad in palmer's weeds,
 If right I ween, *Dan Chaucer* I behold.
 'Midst nodding plumes and dirges full and slow,
 What tears now stream, what sighs assail my ear!
 My heart too heaves with sympathetic woe,
 My tears too stream on fable *Edward's* bier.
 Nor less the pomp, when, freed from royal care,
 Fourth *Henry* for that tomb exchange'd his throne,
 Yet more the grief, as *Falstaff's* friend was heir,
 His riots only, not his glories, known.
 Next, *Holland's* boast, of every cloister'd band
 The scourge and dread, *Erasmus* I survey
 With smiles attending to the monkish wand,

And * An inn formerly in High-street, Canterbury, the house still remaining.

Which points the wealth that here sequester'd lay.
 Now see that hoarded wealth, a regal prize,
 Seiz'd and dispers'd by *Tudor's* stern decree,
 And nothing left to charm our wond'ring eyes,
 But marbles worn by many a holy knee.
 Nor dares old *Austin*, in his massy gates
 At first confiding, vengeful power provoke,
 But fighting yields his keys†, nor madly waits
 The mounted battery's impetuous stroke.
 This chair, that arch, the memory renew
 Of *Nevill's* feast and *Warham's* princely state,
Langton's fam'd hall quick rising to my view,
 Where monarchs grace the board, and nobles wait.
 Where the fifth *Charles* and *Henry* in the ball,
 As in the lists, their active strength disp'ay,
 And sage *Eliza*, at good *Parker's* call,
 Adorns his banquet on her natal day.
 When *Calvin's* sons from *Artois's* fruitful fields
 Blind Persecution's iron hand expells,
 This fostering church maternal shelter yields
 Beneath her roof, where gospel freedom dwells;
 Beneath her spacious roof, in rites divine
 Lo! various sects and various tongues unite;
 In blissful league *French*, *Germans*, *Britons* join,
 While hovering angels listen with delight.
 His palace-gates old *Austin* opening wide,
 Yon orient window shows a nuptial train:
 Close, close the scene—'tis *Charles's* fatal bride‡,
 A new *Pandora*, fraught with every bane.
 Discord soon sounds th' alarm: with clubs and stones

† Those monks were obliged to deliver up their keys, by two pieces of cannon planted against their monastery.

‡ Queen Henrietta, K. Charles kept his wedding at St. Augustine's.

Fanatic zeal each mitred faint assails;
 "Down rattling fall proud *Becket's* glassy bones,"
 O'er cross and crossier *Culmer's* pike prevails.
 The royal donor, with his blooming race,
 His hapless sons, his daughters golden hair,
 And, fam'd in story, *Woodvile's* beauteous face,
 To pity mov'd, the fierce reformers spare.
 The fainted pope, in fresco plac'd on high,
 His height alone, not sanctity reprieves:
 Font, organ, altar, all in ruins lie,
 Defil'd by cattle, and despoil'd by thieves:
 By thieves, who, meanly warring with the dead,
 Purloin their little monumental pride,
 And ev'n thy sword, black *Edward*, long the dread
 Of hostile thousands, ravish from thy side.
 But see! old *Austin's* palace-gates expand
 Once more, to welcome a long banish'd lord,
 With *Monck*, and Law, and Freedom, hand in hand,
 A second *Charles*, to royalty restor'd.
 With him restor'd, from that pure fountain flows
 Again a blest regenerating stream,
 Again that board its living bread bestows,
 And voice and hand resume their heavenly theme.
 Here drop the veil—no nuptial wreaths, no plumes
 Funereal wave, no splendid acts succeed:
 No crossier'd primate regal state assumes,
 No kings now visit, and no martyrs bleed.
 To this small fane, whose charms he still admires,
 Where many a dean in solemn silence sleeps,
 Men by the muse, *Gray's* spirit oft retires,
 And, 'midst the tombs, nocturnal vigils keeps.
 See too, sage Walker o'er this hallow'd ground ||,

The late Rev. William Gostling, author of the "Walk in and
 out the City of Canterbury."

B

Though

Though now thy labours can no more delight,
 She sees, an airy phantom, hover round,
 Exploring, as of old, each monkish rite.
 Thus, musing o'er the past, while many a scene
 Of ancient pomp, long vanish'd, I survey,
 RELIGION, seraph-like, with radiant mien,
 Flash'd through the roof, and said, or seem'd to say :
 " What though no pilgrims tread this vaulted floor,
 " Nor royal guests our festive banquets grace,
 " Happy the martyr's relics to adore,
 " His mould'ring shoe, or more than human face ;
 " Freed from the tortures and the toys of *Rome*,
 " Wax, incense, idols, and the painter's art,
 " Nor *Jew* nor *Pagan* to the flames we doom,
 " Nor court the senses, careless of the heart :
 " All share the cup of blessing and of praise,
 " Truths, gospel-truths, impress each vulgar ear ;
 " No mitred sage Sedition's flag displays,
 " For Faith, and Hope, and Charity are here.
 " And though, extoll'd by lying monks, this shrine
 " Its wealth and legendary fame has lost,
 " Richer in works WAKE, HERRING, SECKER shine,
 " And a true martyr we in CRANMER boast."

DESCRIPTION

OF THE

CATHEDRAL OF CANTERBURY.

IN the year 1011 the Danes having landed at Sandwich, besieged the city of Canterbury, and on the 20th day of the siege set it on fire. The cathedral was at the same time consumed, and of all the monks and inhabitants nine parts in ten were put to the sword. Alphege, the archbishop, was carried away prisoner, and after seven months confinement, was stoned to death at Greenwich. From 1020 to 1038 the repairs of the church were carried on by the archbishop Egelnodus, assisted by King Canute's munificence, who presented to it his crown of gold, and restored to it the port of Sandwich and its liberties, which Etheldred had given before. In 1067 the church was again consumed by fire; and in 1073 Lanfranc, being called by the Conqueror from Normandy to preside over this see, set about rebuilding it, and in seven years finished the work, erecting it on the same ground, but on a different model, viz. on arches of stone, after the Norman manner.

In 1092, the choir, so lately built, was taken down by Lanfranc's immediate successor Archbishop Anselm. And when we consider that this great work was finished by Lanfranc in so small a space of time as seven years, we may reasonably conclude, that Anselm was under a necessity of taking it down, or making some very considerable repairs, as it could not have the stability requisite for

so lofty a building. Ernulphus, then, Prior of the Convent, reared it again with more splendor and magnificence, and after his death it was finished by his successor, prior Conrad, and was thence called, The Glorious Choir of Conrad, from the rich paintings with which he adorned it, to make it a representation of heaven. Of Lanfranc's choir no description remains. In 1114 this new choir was dedicated; and in 1130, having been again damaged by fire, it was again dedicated, with such solemnities, that the like were never heard of since the dedication of Solomon's Temple; the King (Henry I.) the Queen, David King of Scotland, and the nobility of both kingdoms being present. On December 29, 1170, archbishop Becket was barbarously murdered at the foot of the altar of St. Benedict, ever since called the Martyrdom. But notwithstanding what some Romanists may believe, so far are these stones from being stained with his blood, that the stones themselves were removed to Peterborough by Prior Benedict, in the year 1177. The stones indeed which surround his shrine and which still remain, are visibly worn, and probably by the knees of his votaries, *Gutta cavat lapidem, &c.*

In 1174 three small houses in the City, near the Monastery gate, taking fire (Sept. 5) a strong south wind carried the flames towards the church, and at length burnt down the whole choir a third time, together with the prior's lodgings, &c.*

In 1180 (April 19) the Archbishop, prior, and monks entered the new choir, singing *Te Deum* for their happy

* The choir was rebuilt by William of Sens, and in 1180 this church was in danger from fire again, but it does not appear that the damage it received, if any, was considerable; it was elegantly repaired after the restoration, and about the year 1704 it was new-pewed, all which will be noticed when we treat of the choir in its proper place.

return to it, it being then near finished; and by the end of 1184, the whole building was completed, being larger in height and length, and more beautiful, in every respect, than that of Conrad. Thus this choir was finished at the sole expence of the convent in ten years, and in the present year (1799) is 619 years old, being above 207 years older than the nave, or body.

On July 7, 1220, the reputed saint, Thomas Becket, was translated from his tomb in the Undercroft to his shrine, with the greatest solemnities and rejoicings, the King (Henry III.) being present, and Pandulph, the Pope's Legate, with the archbishops of Canterbury and Rheims, and many bishops and abbots carrying the coffin on their shoulders. The description which Erasmus gives of the shrine, is as follows: "A coffin of wood, which covered a coffin of gold, was drawn up by ropes and pullies, and then an invaluable treasure was discovered; all shone and glittered with the rarest and most precious jewels of an extraordinary bigness; some were larger than a goose's egg. When this sight was shown, the prior with a white wand touched every jewel one by one, telling the name, the value, and the donor of it." "It was built, says Stow, about a man's height, all of stone, and then upward of timber plain, &c."

In 1379, the north and south wings having been rebuilt, archbishop Sudbury took down all the old nave of the church which Lanfranc had built, with a design to raise it again at his own expence, to a state and beauty proportionable to the choir: But in the next year, before he had laid one stone for the foundation, he fell into the hands of a rebellious rabble (Wat Tyler, &c.) who cut off his head on Tower hill. This obliged the convent to undertake it at their own charge, in which they were assisted by the two succeeding archbishops, Courtney and

Arundel. This building was finished in the year 1410, being about thirty years in hand, and is now 389 years old. The MEASUREMENT of the whole building is as under.

	<i>Feet.</i>
Length from east to west, within side, is about	514
Length of the choir	180
Breadth of the choir before the new wainscoting	40
Breadth of the choir as now contracted	38
Circumference of the pillars which support the choir	10—4
Length of the body to the steps	178
From the first step to that at the choir door	36
Breadth of the body between the pillars	28
Breadth of the body and its side isles	71
Breadth of the arches of the body	14
Circumference of the pillars which support the body	20
Height of the body to the vaulted roof	80
Lower cross-isle from north to south	124
Upper cross isle from north to south	154
Height of the Oxford steeple	130
Height of the Arundel steeple	100
Height of the spire which stood on the Arundel steeple	100
Circumference of pillars which support the Oxford and Arundel steeples	37
Height of the great tower, called Bell-Harry steeple	235
Height of the great tower within, to the vaulting	130
Number of steps to the top leads	284
Area of the great tower is about	35 by 35
Circumference of the pillars which support the great tower	42—6
Vaulting of the choir from the pavement	71
Vaulting of the chapel behind the altar	58
Circumference of the pillars in the Chapel behind the altar	6—2
	Length

Fect.

Length and breadth of St. Michael's chapel	33	by	20
Length and breadth of the chapel of the Virgin Mary	-	-	38 by 20
Square of the cloysters	-	-	134 by 134
Diameter of the great bell	-	-	5-9

What seems peculiarly beautiful in this church, is a double flight of steps which leads from the body to the choir, and to which it will be difficult perhaps to find a resemblance, except in the church of St. Amand, in French Flanders.

The Oxford steeple, built by archbishop Chicheley, the founder of All Souls College in Oxford, with that said to have been built by archbishop Arundel, are situate at the west end of the body, between which is the great west window. The former of these towers is a beautiful piece of Gothic architecture, and contains a peal of eight musical bells; and one of a larger size for the clock, which is never rung, but tolled as a passing bell, &c. this hangs upon the top, above the leaden platform, and weighs 7,500 pounds†. The north, or Arundel steeple is a structure very different from any other part of the building near it, and it appears to be in a ruinous condition, being full of large cracks, and in many parts strengthened with iron work; but whether these cracks were occasioned by the unskillful hanging of a heavy peal of bells‡, which was formerly in this tower, or from some other cause,

† This is by some called Bell Dunstan, from one formerly dedicated to him, and given by prior Molafch. It was cracked in 1758, and an attempt made to repair it by foldering. The experiment failed, and it was new cast in 1762.—The tenor of the peal being cracked, was also recast in 1778.

‡ This peal, according to the records of the church, consisted of five bells, and their several weights were: The smallest 1646 pounds, the second 2272, the third 3646, the fourth 7188, and the fifth 8105; the whole weighing 22857 pounds.

does

does not now appear. Upon the top stood a lofty spire, which was so much damaged by the great storm in Nov. 1703, it was soon after obliged to be taken down as low as the platform, which, with the balcony, now make the finishing on the top of it. The great tower, commonly called Bell Harry steeple, is a structure in the Gothic taste, which for its just proportion and elegance, excels most, and is inferior to none of its kind. Its stately height, curious parapet of embattled and pierced work, the four magnificent pinnacles at the corners, and the singular beauty of its ornaments, cannot fail to strike the attention of every observer. From its top is a most delightful view of the fine country around it, while the tower itself enriches the prospect of every part of that country from whence it is seen. It formerly contained some very large bells,|| but one of the pillars being defective, it is likely that was the reason why it was never furnished with a complete peal. The only bell at present hangs in a wooden frame upon the top of the leads, called Bell Harry; it is tolled every day, but never rung out, except to announce the death of the King, the Queen, or the Archbishop.

In the east part of the church are two sumptuous monuments of Edward the Black Prince, and of Henry IV, with Joan his second queen. The Black Prince died June 8, 1396, Stow says, at the archbishop's palace in Canterbury; but other historians say, at the King's palace in Westminster. He was interred in this church on the feast of St. Michael following, the Parliament attending. It is a large and noble monument; the inscription, in French

|| It appears by a record in the Augmentation office, that, "on the 4th of July, anno 32 Henry VIII, there was sold to Henry Crips, of Buckington, and Robert St. Leger, of Feverham, certain bell metal, containing twenty-four thousand, six hundred, one quarter, twenty, and three pounds in weight; being parcel of the five bells late in the church of Christ church in the city of Canterbury,"

verse, is by letters inlaid with brasse. The corpse of King Henry IV. was brought by water to Faversham, and thence by land to Canterbury, where his funeral was performed with great solemnity, his son, King Henry V. and the nobility being present. In his will, made about three years before his death, are these words: *And what tyme it liketh God of his mercy for to tak me to hym, the body for to be buried in the church of Canterbury. Also y devyse and ordeyn, that there be a chauntre perpetual of twey preestis for to sing and pray for my soul in the aforesayd church of CANTERBURY, in soch place and aftyre soch ordynanse as hit seemeth best to my cousin of CANTERBURY.*

Of the archbishops, who from Augustine to Pole, are seventy in number, forty-eight were buried in this church, and twenty-one in other places, besides Cranmer, whose body was consumed in the flames. Cardinal Pole was the last that was buried here, it being remarkable, that no archbishop has been interred in this cathedral since the reformation, which has given the papists occasion to say, that St. Thomas Becket will not suffer it. Under the choir is a spacious church, granted in the time of Queen Elizabeth to eighteen families of French refugees, and used by their descendants ever since.

The priory of Christ Church being dissolved by a commission, dated March 20, 31 Henry VIII; two years after, the King created by letters patent a new society, consisting of a dean, an archdeacon, and twelve prebendaries, three of whom are in the archbishop's nomination, and the rest in the king's. There are, besides, six preachers (appointed by the archbishop) six minor canons, twelve lay-clerks and ten choiristers. King Henry VIII, in 1530, founded also a grammar school, consisting of two masters, and fifty scholars.

Having

Having shewn how often this venerable piece of architecture has suffered by fire, and its improvements since, we shall now take a survey of the monuments, &c. beginning in the south isle of the aula or nave, on the entrance at the south-west door, a few paces from which is a plain, but neat piece of white oval marble, fixed against the wall, whereon is an inscription for John Porter, esq.

Some little distance from this monument, under the fifth window from the south-west door, was a small chapel, formerly the chauntry of the lady Joan Brenchley, who in the year after her husband's death, viz. 1447, founded it, and erected an altar in it to St. John Baptist, with leave of the prior and convent: The revenues of it were, at the reformation, seized into the king's hands; and the chapel, no longer used, fell into decay, was filled with rubbish and in a manner falling; till about the year 1600, Dean Nevil cleansed and beautified it, designing it a burial place for himself and family: it afterwards took its name from him, and was called Nevil's chapel, till it was pulled down, when the church was new paved: In it were the following monuments. On the east side a very handsome marble monument, with a pediment supported by three Corinthian pillars, and under one arch of it, the effigy of Dr. Nevil the Dean, in his habit, kneeling at a reading desk. Under the other arch, that of his brother, Alexander Nevil, esq; in armour, in the same devout posture. In the same chapel was a monument for Richard Nevil, esq; and Anne his wife, father and mother of Dean Nevil, and for Thomas Nevil, their son.

Very near where was the door of Dr. Nevil's chapel against the wall, is an elegant monument in white marble, executed by Rysbrack, for John Sympfon, esq. representing two Boys, one of whom is leaning on a broken pillar, and holding a serpent with its tail in its mouth,

the emblem of eternity. The other has in his hand a flaming heart.

A little distance from this monument, against the wall, is one with an inscription for one of the family of Berkeley, the letters of which are much defaced by age, and are scarce legible.

Having surveyed the monuments in the south isle of the nave, we return to those in the north isle.

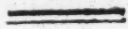
Opposite the monument of John Porter, esq; against the north wall, is a monument for Thomas Sturman, who died the 15th of January, 1632.

At a small distance from this monument lies buried Orlando Gibbons, who was born at Cambridge, and educated in the University of Oxford; where, in 1622, he supplicated for his degree as Doctor of Music, but whether he was admitted does not appear. He was an excellent musician, esteemed in that time, and composed several church services and anthems, and other musical pieces. He was made Organist of the King's chapel, and being commanded to attend the nuptials at Canterbury, he died here of the small pox, being then about 43 years old. There is a monument against the wall for him. At a little distance is a stone table, for ADRIAN SARAVIA, D. D. On his gravestone was an inscription, now in great measure defaced. Of this learned and remarkable person, it will be necessary to give some particular account. After he was invited to the University of Leyden, and incorporated Doctor in Divinity, about the year 1582 he became preacher to the French church there; and about five or six years after came into England, and taught school in several places, particularly the free-school at Southampton; but growing in esteem for his learning, he was preferred to be Prebendary of Gloucester, then to a Prebend in this church; and upon Dr. Andrews's preferment to the
Deanry

Deanry of Westminster, he succeeded him as Prebendary of that church. While he lived at Canterbury he was well known to Mr. Hooker, author of the Ecclesiastical Polity; he was in esteem with Archbishop Whitgift, and no small opposer of Theodore Beza, and the Ministers of the Low Countries. He wrote against Beza in defence of Episcopacy, when that person officially interfered with our church affairs, by advising the Chancellor of Scotland to abrogate it; he took much pains in translating the Bible, in the beginning of the reign of King James, and wrote several treatises, as, *De diversis ministrorum Evangelii gradibus*.—In English; *Of the divers Degrees of the Ministers of the Gospel*.—*Of the Honour which is due to the Priests and Prelates of the Church*—*Of Sacrilege and the Punishment thereof*—*Of Christian Obedience to Princes*. His works were collected together, and printed at London, in the year 1611.

A few paces from the stone table of Dr. Saravia, on an handsome marble monument adjoining to the wall, is an inscription for Sir John Boys, knight, founder of Jesus Hospital. This monument was abused in the grand rebellion, but was afterwards repaired by Grotius Boys, as appeared by the inscription upon a table behind a child's cradle, which was broken away. Next to this monument of Sir John Boys, is one for Dr. Turner, Prebendary of this church, and Vicar of Greenwich. At a little distance is a tomb-stone for Dr. Boys, of Fredville, and his second daughter, Elizabeth Boys. Next to Dr. Turner's, against the wall, is a handsome monument for Dr. Colf, born in France, and educated at Christ church, in Oxford; afterwards Prebendary and Vice-dean of this church; he died in 1643, aged 63 years, as appears by the inscription. We now proceed to

THE SOUTH CROSS.



NOT far from the entrance of this, is buried the famous and learned Meric Casaubon, son of the learned Isaac Casaubon. He was born in the city of Geneva, in September 1599, was brought when young into England by his father, and instructed till his fifteenth year at a private school; at that age he was sent to Christ-church in Oxford, and soon after elected student of that college, and took his degrees in Arts, that of Master, in 1621; at which time King James took notice of him for a defence of his father, published against the calumnies of a Roman Catholic, and soon after he was beneficed at Bledon in Somersetshire, by Bishop Andrews of Winchester; about which time he designed to have gone on against Baronius's Annales, where his father had left off: but the troubles arising in England, he was prevented from prosecuting his design, and was forced to sell most part of his books; and after twenty years, for so long these troubles continued, he was grown so old and infirm, that he was obliged to desist. In the beginning of the Grand Rebellion he was much esteemed by Archbishop Laud, who presented him to the rectory of Ickham, four miles from Canterbury, and to a prebendal stall in this church. And in 1636, he was created Doctor in Divinity by the command of King Charles and his Queen, then at Oxford. In the beginning of the civil war he lost his preferments, and lived retired. After the King's martyrdom in 1649, Cromwell sent several times to prevail with him to write the history of the Civil War;

C

but

but he declined it, as being unfit for that employment, and could not so impartially engage in it, but that his subject would force him to make such reflections as would be ungrateful, if not injurious to Cromwell; however, tho' Cromwell failed in this project, to witness his value for him, he tendered three or four hundred pounds to be lodged in a bookseller's hands for him, which he likewise refused. About that time Christina, Queen of Sweden, invited him to take the government of one or more of her Universities; but he resolved to end his days in England: And after the restoration, being restored to his spiritualities, he died in 1671.

In a compartment against the south-west pillar of the great tower, is a handsome monument for Samuel Holcombe, D. D. Prebendary of this church, and another for Frances his wife, both of marble.

Against the wall is affixed a monument for Miss Jane Hardres, daughter of Sir Thomas Hardres, *knt.* a family of ancient continuance in this county, ever since the conquest. In which time Robert de Hardres held land at Hardres, at which place the family had continued till lately. A descendant of this family was a great benefactor to this convent. Philip de Hardres was a person of note in King John's reign. William de Hardres was Member of Parliament for Canterbury, in the 1st, 2d, and 7th years of Edward II, as was his father under Henry III. Another of this family was a Justice of the Peace in the reign of Henry IV. and Henry V. Edmund and Thomas are in the list of Gentry in the time of Henry VI. Richard Hardres was High Sheriff of this county 30 Elizabeth. Sir Ralph Hardres was living in Philipott's time. Sir Thomas Hardres was Member of Parliament for Canterbury 31st Charles II. With the late

Sir

Sir William Hardres the title of Baronet became extinct. The Arms are—*Gules, a lion rampant, ermine, debruised by a chevron, or.*

On one side of the entrance into Saint Michael's chapel, against the wall, is a monument for Dr. John Battely, archdeacon of this diocese; he published Somner's Antiquities of Canterbury among other works. On the other side of the chapel is a plain marble table monument for the Rev. Herbert Randolph, M. A. rector of Deal, &c.

ST. MICHAEL'S CHAPEL.

THIS is often called the Warrior's Chapel, from several memorials of military men being preserved here, whose bodies were deposited elsewhere. In the middle of it is a stately and magnificent monument of marble and alabaster, having the cumbent figure of a lady between two armed knights at full length. That in the middle represents Margaret Holland, third daughter of Thomas Holland, Earl of Kent, who was beheaded for treason against Henry IV. The effigy on her left hand represents her first husband, John Beaufort, Earl of Somerset, eldest son of John of Gaunt, Duke of Lancaster, by Catherine Swinford, and half brother to King Henry IV. He was born before marriage, and legitimated by Act of Parliament. He was created Earl and Marquess of Somerset both Richard II. and Marquess of Dorset, and Lord Chamberlain of England, during life. The title of Marquess was taken from him by Act of Parliament 1st Henry IV. not in disrespect of his person, but because the title was then new, and worn only by Vere, King Richard's favourite, which, at the Parliament's request being offered to be

then referred to him, he refused. He was Captain of Calais; and died not on the 16th of March, 1409, (as Weever says) but on the 21st of April, being Palm Sunday, in 1410. On her right hand is the effigy of her second husband, Thomas, Duke of Clarence, nephew to her first husband, and second son of King Henry IV, Earl of Albemarle, President of the Council, and Lieutenant-General of the King's forces. He being of a hot, unadvised temper, rashly engaged in a battle at Bauge, where, after valiantly fighting, he lost his life, being wounded in the face with a lance, and was the first Englishman there slain. His death was followed by those of several great and brave men. His body being sent to the Duchess, then in Normandy, she brought it into England, buried it here, and erected this monument. With him was taken prisoner the Duchess's son by her former husband, viz. John, Earl of Somerset, who was detained in prison fifteen years; but upon the Duchess's death was ransomed with an immense sum of money. The middle effigy is that of the Duchess; she lived after their death, in widowhood, very honourably, to a great age, and dying in 1437, was also buried here. She had issue by the first Lord, Henry and Thomas, Earls of Somerset; John and Edmund, Dukes of Somerset; Joan, Queen of Scots, wife to the murdered King James I, and mother of James II; and Margaret Beaufort, Countess of Devon. Mr. Weever, from a book in the Cotton Library gives the following inscription to Clarence, alluding to his name; but the brass on the tomb is worn away.

His jacet in tumulo THOMAS CLAR. nunc quasi nullus
Qui fuit in bello CLARUS, nec CLARIOR ullus.

Now a mere name, here lies fam'd THOMAS CLAR,
To none inferior in the walks of war.

The pun in the original cannot be retained; but
is no loss.

At the left, after we enter the chapel, against the wall, is an handsome monument for Lieutenant Colonel Prude, on which is his effigy kneeling. He was slain at the siege of Maestricht in 1632.

Near this is that of Sir Thomas Thornhurst, knt. who was also slain at the onset against the Isle of Rhee in 1627.

Next to Sir Thomas Thornhurst's monument, is an elegant one for Lady Thornhurst. On one side of the base is the figure of Lady Grisogone Lennard. On the other, that of the Lady Cicely Blunt. The next monument is to the memory of Lady Dorothy Thornhurst, and near it a handsome one of white marble for Miss Anne Milles, called the Beauty of Kent; then a very remarkable one for Archbishop Langton, appearing as a stone coffin above the ground, part of it being in the thickness of the wall; by which probably the limits of this chapel were formerly of larger extent than at present. The next monument is that of Sir George Rooke, who was Vice-admiral of the English fleet and took Gibraltar in 1704; descended of an ancient and honourable family, seated at Monks Horton, in Kent; and of the same family very probably was George Rooke, a person in the service of King James I, who was sent by him on some special affairs in Sicily, in the year 1604. Sir William, this brave Admiral's father, was Sheriff of Kent and Mayor of Canterbury, in 1684. On the right hand of the entrance into the chapel is a mural monument for Sir James Hales, knt. who died in the year 1589; Lady Alice, his widow, who died in 1592; and their only son Cheney Hales, who died in 1596. Next to Sir James Hales's, is a handsome monument, in the corner of the chapel, with military trophies, on a pediment supported by four Corinthian pillars, for Brigadier Francis Godfrey, Groom of the Bed-chamber to Prince George of Denmark. From Saint Michael's chapel

we proceed through an arch under the ascent to the choir into the

NORTH-CROSS OR MARTYRDOM.

THIS was the place where Becket fell into the hands of those who murdered him; that part therefore was separated from the way to the choir by a stone partition, on the door of which was written,

*Est sacer hicce locus, venerabilis atque beatus
Presul ubi sanctus Thomas est martyrizatus.*

The place within as sacred we revere,
Blessed St. Thomas died a martyr there.

A grave being dug here in 1734, so near this partition that the foundation of it gave way; to prevent mischief was taken down, and the way laid open to it. Against the north wall of this isle are two handsome monuments, one of Archbishop Peckham under an arch, which, as well as the piers which support it, has been adorned with carving and gilding; these are of stone, but the figure is of oak, on a slab of the same, very sound, tho' more than 500 years old, that Archbishop dying in 1292. At the feet of this is that of Archbishop Warham, which is larger and more lofty than that of Peckham; both these monuments are much admired, one for its age, the other for its beautiful Gothic work. Above these is a very large window once remarkably rich in coloured glass; on which was the picture of God the Father and of Christ, besides a large crucifix, and of the Holy Ghost in the form of a Dove, and of the 12 Apostles; also seven large pictures of the Virgin Mary, in as many glorious appearances, and many others of Popish saints: but particularly Archbishop Becket was most finely pictured, in full proportion, with collar, rochet, mitre, crozier, and his pontificalibus; and at

foot was, *In laudem & honorem beatissimæ Virginis Mariæ, Matris Dei, &c.* Intimating that window to be dedicated to the Virgin Mary; all which were destroyed by Richard Culmer, and other religious zealots, in the civil wars. In its present state it is in the Gothic taste, with a multitude of lights or pannels of glazing; the three lower rows of which are considerably large, and seven in a row. The middle pannel the arms of the church under a canopy, though probably had once a crucifix, as all the figures on each side are kneeling towards it. These are supposed to be of King Edward IV. and his family; the King is next the centre pannel to the west, in those behind him are Prince Edward, and Richard Duke of York. On the east side is the Queen, in the next three Princesses, and in the last two others; all have crowns or coronets except these two. The figures and inscriptions under them have been defaced and ill repaired. Above these large lights are several ranges of small ones capable of holding one figure only; their height and size have preserved them from being broken, but the figures are not very distinguishable. Archbishops Ufford and Dean, and several of the Priors lie buried here. And against the corner of the Virgin Mary's chapel, and between that and the passage to the Undercroft where was Becket's altar, is a monument of blue and white marble, with a bust, in an alcove between two Corinthian pillars, for Dr. Chapman, Archdeacon of Stow, and Prebendary of this cathedral. Where this monument a low stands was formerly the altar of St. Benedict, at which a Doctet was murdered, in his way from his palace to the choir, whither he was forced by those who attended him, and making the sacredness of the church would protect him against his assassins.

Near the door which opens into the cloister, is a table monument against the wall, for the Rev. Mr. Clerke, sometime

sometime Rector of St. Mary Bothaw and St. Swithins, in London. At a little distance from Mr. Clerke's monument is another for Priscilla, the daughter of Thomas Fotherby, esq.

A screen of stone-work divides the Martyrdom from a fine

CHAPEL OF THE VIRGIN MARY,

NOW called the Deans' Chapel, as several of our Deans are buried there. This chapel, much admired for the elegance of its structure, was built by Prior Goldstone, who died in 1468, and was buried here, but the inscription on his tomb has been long since torn away. It is an elegant piece of work, with much carved foliage at the east window; the side walls are divided by a pilaster in the middle of each, from whence some of the ribs of the roof spring, so that each side is as two arches. Both the pilasters have had niches on each side for statues, correspondent to others at the corners of the chapel. Out of this is a passage into the chapter-house, through which strangers are usually led to have a sight of it. On opening the grave for Dean Porter in 1770, some bones were found which probably were those of this Prior. Since the reformation, six of the Deans have been interred here. The first was Dr. Rogers, the third Dean of this cathedral and Suffragan Bishop of Dover. He lies buried under a handsome table monument. Near the entrance, on a flat marble is a Latin Epitaph for Dr. James Wedderburne, Prebendary of Wells. On the south side is the tomb of Dean Fotherby, the sides of which are adorned with some curious sculpture representing skulls, bones, and other emblems of mortality; but at the ends many of the first ornaments have been cut away, to make room for something that required more than the tombs take up both in length and height, whether monuments or altars does not

appear

appear : in the midst of the ornaments is the inscription. Next to this is the effigy of Dean Boys, in his study, with a table and reading-desk before him, sitting in his chair, and leaning his head on his hand. The pillars and entablature, on which are four escutcheons of his arms and those of the Deanry, are of the Ionic Order, all of white marble. Dr. Boys died suddenly in his study in the year 1625, and was interred here, September 30. Among the books which form the back-ground of the monument is the inscription. At the east end, under the window, is an handsome mural monument for Dean Turner, and on the north side an inscription.

In a beautiful frame of white marble is a very good picture of Dean Bargrave, painted on copper, and copied from one by Cornelius Jansen, at the Deanry. About the middle of the chapel is a black marble, for Dean Potter, his wife and son.

The east window is filled with memorials of Archdeacon Bourgchier, who died in 1495, and was buried here.

From the Dean's Chapel, after ascending some stone steps, we proceed into the north isle of the choir; a few yards from the entrance, to the left, is a door which formerly lead to the organ-loft. As in this part of the church the stained glass is in good preservation, we beg to trespass on the reader's patience by saying a few words on an art which the moderns seem to have in a great part lost. Sir William Dugdale says, "Painted glass was first brought into England in the reign of King John;" but the art itself must be of much greater antiquity, as some beautiful instances of coloured glass are to be found among the beads of the ancient Druids; therefore we must suppose he speaks only of the use of it in windows. Many parts of this cathedral, afterwards embellished in this costly and beautiful manner, were erected before that period; but when this art was known,

known, we may suppose the monks, who spared no expence in adorning their church, while offerings at the shrine of Becket were continually flowing in, very soon embraced the opportunity of making it appear more glorious than ever; the chapel erected in honour of the Holy Trinity, by what still remains, seems to have been particularly distinguished in this manner; but the designs shew that it was so distinguished in honour of St. Thomas Becket, whose shrine was placed there, and whose history might have been completed from the windows of it. This is not the case now, tho' the windows on the north side have, in some measure, been preserved, by the buildings adjacent from that destruction which those on the south have suffered. The designer of these windows, to shew the luxuriance of his fancy, formed his historical pieces in small pannels, fitted to the iron framing, of such various patterns that no two windows were alike; but the variety and elegance of the mosaic ground and borders, and the richness of the colouring, are much admired by the curious, and make the loss of what has been destroyed the more regretted.

According to Mr. Somner, the principal remains of twelve other windows have been collected and put together in two, in the north isle of the choir. These appear to have been in the same stile of painting with those in Becket's chapel. The figures in both have been thought worth observing, on account of the resemblance the drapery of the figures bear to that in the famous hangings said to have been embroidered by the sister of William the Conqueror, still preserved at Baieux in Normandy. These probably were the habits of the times, and perhaps not very different from those of the Romans.

The first window on the left hand is divided into several stages, each containing three pictures. 1. *Balaam riding on an ass; the three wise men riding; the prophet Isaiah standing*

ing near a gate leading into the city. 2. Pharaoh leading the people out of Egypt; Herod and the wise men; the conversion of the heathens. 3. Solomon and the queen of Sheba; the wise men offering; Joseph and his brethren. 4. Lot and Sodom; the wise men warned in a dream; Jeroboam and the prophet. 5. Samuel presented; Christ presented; the Pharisees rejecting Christ. 6. Virginity, Continence and Matrimony; the three just men, Daniel, Job, and Noah; the church, and Noah's three sons. 7. The Sower; the rich men of this world; the Sower and the fowls of the air. Almost all which have inscriptions annexed to them.

The paintings preserved in the next window consist of large circles and semicircles alternately. *I. Jesus among the Doctors. 2. Jethro seeing Moses judging the people. 3. Daniel among the Elders. 4. The miraculous draught of fishes. 5. Noah receives the Dove bringing the olive branch into the ark. 6. The six ages of man. 7. The Marriage in Cana. 8. The six ages of the church. 9. St. Peter with the Jewish converts. X. The calling of Nathanael. 11. The Pharisees seeking the gospel. 12. The Gentiles seeking the gospel. All these compartments, except one, have their inscriptions.

In the head of the building of the north cross isle, is a beautiful circular window, which has some paintings in its compartments, which are worthy of examination. It contains in the centre two principal figures, surrounded by the great prophets, and the four cardinal virtues.

The next windows worthy of notice are in that additional light which was given to the building after the fire in 1794, which are in a different style from those already mentioned; these contain each two figures, which are small, and the compartments numerous; the range of these runs over the north side of the choir, and runs from the west to the east. Those with a numeral prefixed are circular, those with figures are semicircular.

north-east

north-east corners of the great tower round the cross isle and the Trinity chapel, and back again to the great tower on its south-eastern corner. The subject of them appears to have been the genealogy of our blessed Saviour. The upper half of the first window is quite defaced, and probably for its having been a design to represent the Almighty; the lower has the figure of Adam at his husbandry work, with his name. Several of the rest are without figures; but where any are remaining, the style in which they are drawn, and the thrones on which they are placed much resemble those of the Kings on the obverse of our earliest royal seals. The lofty windows of the south cross and at the west end of the body, have lately been much improved and ornamented with glass collected from various parts of the church and neighbourhood; and make a very handsome appearance. To attempt a description of each in this place, would not be entertaining to the generality of readers, and take up more room than the limits of this little tract will admit; but those who wish for a more minute account of the antiquities of this church, will refer to Gostling's "Walk in and about the City of Canterbury," which will be found a useful companion to the curious enquirer, both in the church and city.

Close by the north door of the choir is a magnificent monument for Archbishop Chicheley, who succeeded Archbishop Arundel in this see, March 12, 1413. On it is his effigy at full length in his pontificalia, and under another of a skeleton in its shroud, and round the sides pillars, which are gilt and painted, are small elegant statues of white marble, in niches, of the Apostles, Death, Time &c. which monument (carved it is supposed in Italy) Archbishop erected in his life-time. Upon it is an inscription, in the old text characters. This beautiful monument of their founder was formerly kept in constant

pair and preservation at the expence of all Souls College, Oxford ; but the allowance made for that purpose was withdrawn on account of this tomb's being left out of the choir, when it was wainscotted and inclosed.

Near Archbishop Chicheleý's is a monument of grey marble, very curiously finished, for Archbishop Bourghier, with an inscription in the old text characters, engraved round the verge. It was once adorned with statues, and was erected at his own expence, in his life-time. Opposite is a door which opens into a spacious room, where the Dean and Prebendaries hold their Chapters, called the Audit room. Adjoining to it is the Treasury, formerly called the great Armory. And near it is the Vestry, which, in the Popish times, glittered with gold and precious stones. Erasmus, who saw it in the year 1510, mentions it in the following terms; " After this we are led into the Vestry, Good God! What a profusion is there of embroidered vestments of silk and velvet; what a number of golden candlesticks! There we saw the pastoral staff of St. Thomas It seemed to be a cane, covered over with a thin plate of silver, very light, unadorned, and reached no higher than the girdle, &c."

The church records are kept partly in the loft over the vestry, and partly over the treasury.

From hence we ascend a flight of steps into that part of the church behind the altar, which is called

BECKET'S CHAPEL, OR THE CHAPEL OF THE
HOLY TRINITY.

THIS appears to have been built by the monks after the fire in 1174, instead of a small one, which was at the

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east

east end of Lanfranc's church, and dedicated to the Holy Trinity, but after Becket's murder, it was for many years, as well as the whole church, better known by the chapel and church of St. Thomas Becket. It is built in a different style from the rest of the church, though by no means inferior to it in elegance and grandeur, and raised over a most stately under-croft, of about twenty four feet pitch. The descent into this vault is by eleven or twelve steps from without; in which at the east end is a crucifix, with a person standing on each side of it over an arch, which opens into the place called Becket's tomb. Its form is a circle, about thirty feet diameter, and the roof arched with ribs meeting in the centre. The groyns between the ribs of the arch are adorned with the capital letters *I* and *M* semée, the former crowned. The under-croft is supported by four pair of remarkable strong pillars on each side, with two more slender in the middle. The pillars in the chapel itself are also in pairs, standing in contact, two on one plinth, and their capitals blended together and supporting one impost or cornice, from whence the arches are sprung; their shafts as well as bases and capitals are of marble, and the arches are some circular, others mitred. The pavement, which is raised a small step higher than that of the side isles, has many circular stones laid in it, with several fancied figures, though but rudely designed and executed; but there is a curious and beautiful piece of Mosaic, which has suffered much by the superstition of some, and curiosity of others. The middle of this floor, where the shrine of Becket stood, shews evident marks of having been visited by multitudes of people, and the direction of the iron-work which was carried round it is very distinctly pointed out by them. A large arch at the east end opens into the place called Becket's crown, which

is a chapel over the vault called his tomb. The building is circular, the ribs of the arched roof meeting in the centre. At the time of the reformation, some addition was making to it, which that event put a stop to; and it remained unfinished, and in ruins, till about the year 1755, when Capt. Humphrey Pudner, an inhabitant of Canterbury, and in divers other instances a benefactor to this church, gave rool. towards the completing it: and it was accordingly finished in its present form. The whole of the inside seems to have been plentifully adorned with paintings, which, as well as many remains of the same kind of ornament in other parts of this church, have been injudiciously covered with white-wash. At the west end of this chapel stands the patriarchal or metropolitical chair, in which the archbishops are enthroned. It consists of three pieces of grey marble, carved in pannels; the seat is solid from the pavement. Opposite to this chair is the old altar-piece, now the lining of that to which it gave place about two years ago, which is handsomely adorned with painting and gilding. The enthusiasts in the grand rebellion did not destroy this part of the church, nor were the monuments here placed by them; a great part of the painted glass is still remaining. The figures and pannels which contain them are small; but the patterns are various, and seem to shew the designers studiously avoided having two windows ornamented alike. Mr. Somner thought that, if the legend of Becket's miracles were utterly lost, it might be repaired on one of the windows of this chapel; this is not the case now; on one window, a pretty regular series of transactions concerning the martyrdom and burial of Becket may be seen. From an opening in the centre window of this chapel, is a very fair and distinct view of the ruins of the monastery of St. Augustine, which is situated nearly in a straight line without the wall of the city.

On the north side is an elegant monument of marble, on which, at full length, are the effigies of Henry IV. King of England, and Joan his second queen, under a canopy painted with three shields of arms, the devices and motos of which enrich the cornice of the canopy; he was son of John of Gaunt, Duke of Lancaster, (son of Edward III, and was, first, Duke of Hereford in his father's life-time, from whom he (very probably) imbibed the ambition of succeeding to the crown, and, it is as probable, had made secret attempts against his nephew Richard II; who, on a dispute between this Duke and the Duke of Norfolk, banished them both; but Henry took an opportunity of invading the kingdom, while the king was in Ireland; his treason was successful, and by a false and romantic claim, he assumed the crown, and confining his prince in Pontefract, or Pomfret Castle, gave directions to have him murdered, which was done accordingly. The king (as has been before-mentioned) desired in his will to be buried in this cathedral, at the discretion of the Archbishop. Being seized with an apoplectic fit, while he was at his devotions at Edward the Confessor's shrine, in Westminster abbey, he was carried to the Abbot's house, and died in the room, called the Jerusalem-chamber, on the 20th day of March, 1413. At the end of Clement Marston's Treatise on the Martyrdom of Richard Scrope, Archbishop of York, (who was executed for treason against this prince) he tells us, that "one of the persons who was in the barge with this king's corpse, going to Canterbury, asserted with an oath, in his presence, that on a storm arising between Berkyng and Gravesend, to appease it, they threw the corpse into the Thames, and carried an empty coffin, covered with cloth of gold, to be (as it is solemnly buried in this church, on Trinity Sunday) owing his death."

With King Henry IV. lies buried his second queen, Joan, daughter to the King of Navarre, and relict of John, Duke of Bretagne, whom the King married at Winchester, in the year 1403. She was crowned in Westminster-Abbey, on the 26th day of January, in the same year; and after surviving the king many years, she died on the 10th day of July, in the year 1437, at Havering-Bower, in Essex. In the same tomb is said to be buried Mary de Bohun, daughter of Humphrey, Earl of Hereford, Countess of Derby, and first wife of King Henry IV; but herself, for she dying in the year 1394, was buried in the college of Leiceſter. On the north ſide of the tomb, (in a ſmall chapel) was a chauntry, founded by that prince, for the repoſe of his ſoul; and at the head of it, againſt a pillar, is an old painting of Becket's murder, much decayed by time. This monument has ſuffered much in its ornaments by the careleſſneſs of thoſe who have been employed to clean it.

On the other ſide of this chapel is a noble monument for Edward the Black Prince, ſon of King Edward III, very entire and beautiful; his figure in gilt braſs lies on it, completely armed, except the head, on which is a cap with a coronet round it, once ſet with ſtones, the ſockets of which only remain, and from hence hangs a hood of mail, conſiſting of rings curiouſly linked together, down to his breaſt and ſhoulders; the head reſts on a caſque or helmet, joined to the cap which ſupports his creſt, formed after the trophies above the monument, where are his gauntlets curiouſly finiſhed and gilt, his coat of arms quilted with the cotton, and embroidered with gold thread, though much diſfigured by time and duſt, and the ſcabbard of his ſword, which appears to have been but ſmall; the ſword ſelf is ſaid to have been taken away by Oliver Cromwell. His ſhield hangs on a pillar near the head of his

tomb, and has handles to it. The tomb has a long inscription in old French prose and verse, on brass plates and fillets, round the borders of the stone on which the figure is laid. The sides and ends of it are adorned with escutcheons alternately placed; one bearing the arms of France and England quarterly, with the file of three points for his distinction, and a label above it, on which is written *houmount*, (*haughty spirit*); the other his own arms, viz. three ostrich feathers, the quill end of each in a socket with a label crossing, and his motto, *Ich dien*, (*I serve*). The canopy over it is painted with the figure of our Saviour, now defaced, and the four Evangelists, with their symbols, in small compartments at the four corners of it. A stone step, very much worn, remains under the window opposite this tomb, which probably belonged to an altar where masses might be said for the soul of the prince. On the glass were painted his arms, with those of France and England, as on the monument; but the former being broken, the latter were taken away a few years since to repair a window in another part of the church.

A few paces from the Black Prince's monument is a very elegant one said to be in part, if not the whole, executed at Rome, erected in memory of Dr. Nicholas Wotton who lies entombed here; on which he is represented kneeling at his devotions. Over his figure is the inscription: He was descended of a noble family in this county, an eminent statesman and an accomplished courtier; for he continued in favour and acted in a public character under four Princes, and as many changes of religion, and died Dean of Canterbury and York.

On the north-side, near the east window, is a plain brick monument plaistered over, for Cardinal Pole, the last Popish Archbishop of Canterbury, and the last Archbishop that was buried in this cathedral. He being of the blood

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royal was buried in the highest and most honourable part of the church. On the wall above it was formerly a beautiful painting in *fresco*, representing two angels, supporting on each side an escutcheon of the Cardinal's arms in eight compartments, and between them two cherubims holding a Cardinal's hat; but these are sadly gone to decay, and but little remains to be seen of them. Over this tomb is an old painting of St. Chrysostom carrying our Saviour over a river.

At the feet of the Black Prince is an elegant altar tomb of alabaster, in the Gothic taste, for Archbishop Courtney, with his figure lying at full length upon it in his robes, with his mitre and crozier. This prelate, by a codicil to his will, ordered his body to be interred in the church yard of Maidstone college, of which he was founder, in the place designed for his esquire, John Butler, not thinking himself worthy to be buried in his own metropolitan, or any other cathedral or collegiate church; but King Richard II. being at Canterbury when he was to be interred, over-ruled the will, and at the earnest request of the monks he was entombed in this chapel of the Holy Trinity.

At the feet of Archbishop Courtney, between two of the pillars, bending circularly, is a plain tomb made like a round lidded chest, or not much unlike a turf-grave, but higher, and composed of bricks plaistered over, in which, on the pavement of the church, lie the remains of Odo Colligny, Bishop elect of Beauvais, and Cardinal Chastillon; he fled into England in 1568, and was graciously received by Queen Elizabeth, who had a great esteem for him, not only on account of his honourable descent, but his merit and virtue, which Thuanus highly commends. He was a favourer (if not a member) of the Protestant Church; and going to wait on the Queen at Hampton Court, he died suddenly of poison, given him, it is said, by one of his servants in an apple, on the 14th of February 1571.

On the south-side of the monument of the Black Prince is a tomb of a singular form, which was thought by Bishop Godwin and others, to be that of Archbishop Theobald, who died in 1161: But this is a mistake, his remains being removed (as Gervase, a monk of this convent, informs us) after the fire in 1174, and re-interred near the ancient Lady Chapel, on the north side of the body of the church. It is more likely to be the monument of Archbishop Lanfranc who died in 1089, and was buried here. It might perhaps be replaced after the fire, and its construction shews it to be Norman, at least, if not Saxon.

Mr. Gostling says, "Theobald was Becket's immediate predecessor; there was no marble used in the church until this re-building it after Becket's death, and this monument is made of the same Petworth marble, of which such a profusion is to be seen in the pillars and other parts of this church. It was evidently made for the place where it stands and was not removed from any other, and if it is Theobald's, must have been made for the removal of his body. It is very singular in its structure, and from the quaterfoils in which the four heads are placed, seems to be of a later time."

It is to be observed that all the bodies buried in this part of the church are not, properly speaking, interred, the Undercroft being beneath it, and consequently this chapel built on arches.

In the middle of this chapel, between the tombs of Henry IV. and the Black Prince, stood formerly the celebrated shrine of Archbishop Becket, as before-mentioned. The shrine was raised above six feet high, all of stone, then upward of timber, plain, within which was an iron chest, containing Becket's bones, skull, &c. The timber-work on the outside was covered with plates of gold, decorated

erated and imbossed with gold wires, garnished with broches, angels, chains, precious stones, and great orient pearls. On the top was placed in the year 1314 a golden ornament, which cost seven pounds ten shillings; equivalent, at least, to seventy pounds now. The crown of his head, which was cut off by the assassins, was preserved by itself in an altar adjoining to the East-end of the church, which still retains the name of Becket's crown. This was richly adorned with silver, gold, and jewels, to the value of one hundred and fifteen pounds twelve shillings, in the year 1316; a large carpet of silk was thrown over it. When the shrine was demolished at the reformation, the treasure of it filled two large chests, which six or eight men could scarce carry; and at the same time the bones were burnt on the pavement of the church.

From Becket's Chapel, after descending a few steps, we proceed into the south isle of the choir, in which first, on the left, is the old chapel of Saint Peter and Saint Paul, or Saint Anselm's chapel (which is now divided into two rooms, one a vestry for the minor-canon, the other for the lay-clerks) so called from its being the place of his interment. He died in 1107, was first buried in Trinity chapel and was removed hither when the church was rebuilt after the fire. Of his tomb there is now no appearance. Formerly a lamp was kept perpetually burning there, for the maintenance of which King Stephen left some land. Anselm being a native of Piedmont, some years ago, the Sardinian Ambassador, by order of the King his master, (a great devotee) obtained leave of King George II. to search here for the relics of this Saint, that they might be conveyed to his own country. The person employed to make this search, on consulting a member of the church, whom he thought best qualified to assist him in it, was so well convinced that no traces of

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such remains were to be found, and that probably this shrine had undergone the same fate with that of Saint Thomas Becket, that the design was laid aside.

A newel stair-case leads to a room over this chapel, a closet of which has a window looking into the choir with an iron grate. This has been shewn as the place where John II. King of France, was confined, when taken prisoner and brought into England by Edward the Black Prince; but with more probability it was a prison for such of the monks as had deserved confinement by their irregularities; and the grated window towards the choir was made, that they might be witnesses to the performance of the sacred solemnities at the altar, and have a fair view of the elevation of the host.

In this chapel lies buried Archbishop Mepham. His tomb is of black marble, and stands almost within the grating and makes part of a very elegant screen of stone work, between this side-isle and St. Anselm's chapel, but has no inscription. Archbishop Bradwardin is also buried in this chapel, under an ordinary stone, near the south window, but without any inscription or ornament.

Almost opposite Anselm's chapel, is a monument for Archbishop Sudbury, on which there is no inscription. This Archbishop built the West-gate of the city and the greatest part of the wall between it and the North-gate; for which reason the Mayor and Aldermen used, once a year, to go solemnly to his tomb, to pray for his soul.

Next to this is a magnificent monument for Archbishop Stratford, but without an inscription, and adjoining, is one of curious construction for Archbishop Kemp.

In the upper south cross, were formerly the altars of Saint Gregory and Saint John; the tomb or shrine of Saint Alfric, and the tomb of Archbishop Winchelsea which was near Saint Gregory's altar, by the south wall, but de-

faced

placed at the reformation, as the common people deemed him a saint, and paid adoration there.

Beyond this cross isle, on the left, lies buried Archbishop Hubert Walter, who was elected to this see in 1193. His tomb is still visible, with his effigy upon it in stone, which was originally painted. It is much defaced by being white-washed. Giraldus Cambrensis charges him with want both of learning and religion. King John (who hated Hubert extremely) when he heard of the death of Geoffrey Fitz-peter, Earl of Essex, and Chief Justiciary of England, laughed, and said, "when he gets to Hell, he'll salute Hubert, Archbishop of Canterbury; for doubtless he'll find him there."

A little farther in the same wall is the tomb of Archbishop Walter Reynolds; on it is his effigy cut in stone, on which was formerly an inscription, which has been scarce legible for many years, and is now almost invisible. This effigy was also once painted, but is now white-washed; a kind of improvement which has just the same effect on these venerable tombs, that scowering has on an ancient shield or coin, and is equally unpardonable by antiquarians. It is observable, that, in old churches, the most ancient monuments are placed in or near the walls.

A little beyond Archbishop Reynold's monument is the staircase leading to a beautiful chapel over that of Saint Michael, and in the same style, being part of Archbishop Hubert's repairs; in which Mr. Gottling supposes stood the altar of All Saints. The roof is of ribbed arches, and the key-stones, where the ribs meet are the faces of three members of the monastery, whose names and degrees were written beside them, but are now obliterated. It is now the choiristers school, of which the organist is the present master: and was formerly the armory, where the arms belonging

belonging to the monastery were kept. The stands which the pikes hung were remaining within these years. The Armory (*Armarium*) before mentioned, joining to the vestry, was the treasury of the relicks.

Before we quit this isle, it may be necessary to observe that above the large windows is a walk, which Mr. B. calls a Triforium, between the same number of small windows on one hand, and the springing of the arch and some little pillars on the other; the way into it being by a door on the staircase tower. This as well as the north isle is adorned with four rows of small pillars of grey marble, behind the uppermost of which are two of these *Triforia*, which run quite round this part of the church, except where it is joined to the great tower; where they come over the vaulting of the side isles, there is their width of breadth to walk in; but in other parts they are so narrow and at such a height from the pavement, that many find them disagreeable, if not dangerous, especially the upper range. It is also continued round the middle part of the chapel of the Holy Trinity, but not on the sides, they having a walk raised from the level of the pavement, where the pillars are detached from the walls, so as to leave a way broad enough for the priests to pass on each side round the chapel of the Virgin Mary, without disturbance by any number of Saint Thomas's votaries, who might be crowding about his shrine. The whole, or great part of it was secured by an iron fence, the remains of which are still visible on several of the pillars on the north side.

Over the entrance into Saint Michael's chapel, in the south cross, is a very ancient painting of Pope Gregory commissioning Saint Augustine to convert the English; the print of which, in the description of the cathedrals of Canterbury and York (published in 1755) is by mistake

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misplaced in the latter, p. 80. An organ was formerly fixed there, as mentioned by Gervase, of which the foundation still remains, and this picture was the ornament of it. This cross isle, therefore, was only new cased, not wholly rebuilt, by Archbishop Sudbury. Besides, Archbishop Peckham's tomb in the martyrdom, and also the walls of this isle, are of much older date; the latter there is every reason to believe were built by Lanfranc, on the vaults and pillars of as early a date as that of King Alfred, about the year 900; from thence eastward, the structure has the appearance of very great antiquity, greater, indeed, than is generally allowed to it, and perhaps not easily to be ascertained.

We shall now return to the south-west door, which leads into

THE AULA, OR NAVE,

ON the entrance into which, the beholder is struck in an awful and solemn manner with its grandeur and spaciousness, and if he has a taste for architectural harmony and proportion, he cannot but admire how strength and beauty are combined in this magnificent gothic structure, and lament that the memory of so exalted a genius the designer should be forgotten.

At the west end is the consistory court, and near it stood an elegant font, which now stands in the baptistry. It is erected at the expence of Dr. John Warner, Bishop of Rochester, and consecrated by John Bishop of Oxon 1636; it is adorned with the figures of our Saviour, apostles, and evangelists, which has been new painted

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and gilt within these few years. In the great rebellion it was pulled down, and the materials carried away by the rabble; but Mr. Somner enquired with great diligence for all the scattered pieces, bought them at his own expence, kept them safe till the king's return, and delivered them to the donor, who re-edified it, in its present elegant form.

On the south side of the nave, between two pillars, was a large raised tomb said to be for Archbishop Wittlesey; but this must be an error, for the figures on it were plainly those of a man and his wife; near it stood another ancient raised monument for William Lovelace, serjeant at law, and high steward of the liberties of this church, who died in 1576, and Anne his wife, with the brass two figures torn from it. On the north side of the nave, between two pillars, opposite Lovelace's, was also a large raised table monument, once inlaid with brass, for Archbishop Ilip. * He died at Mayfield, in Suffex, April 26, 1366, of a palsy, occasioned by a fall from his horse into a miry place, between Sevenoak and Tunbridge, and then sleeping in a stone chamber, and was buried by his own desire very privately before the great cross in the church, May 2.

From the aula, or nave, after ascending a double flight of stone steps, we have an opportunity of viewing the great window at the west end, built about the year 1400; in the same style as that in the martyrdom, and divided

* These monuments were all removed, with the old pavement, in 1787. Simon Ilip was the first Archbishop who had an Epitaph upon his tomb in the whole church; but soon after that time they became frequent and common. The ancient custom was to put a plate of lead, with the interred party's name inscribed on it, into the sepulchre with the corpse.

stone work into stages and compartments. The uppermost, which is close under the point of the mitred arch, contains the arms of King Richard II. empaling those of Edward the Confessor, whom that king had chosen for his patron. The second range contains six small figures between the arms of his first wife on the north, and those of his second on the south. The third range has ten saints. The fourth the twelve apostles, with a youth kneeling and censuring on the south side, and another kneeling figure on the north. Below these, in the upper range of the large compartments, are seven large figures of our kings, standing under gothic niches very highly wrought. They are bearded, have open crowns on their heads, and swords or sceptres in their right hands, and each had his name under him in the old black letter; of which very little remains. They are, Canute, Edward the Confessor, Harold, William I. William II. Henry I. and Stephen. The tops of the canopies are all that are left of the fourteen niches of which the two next stages consist. The workmanship of this window is inferior to what has been already mentioned; the colours not being so rich and beautiful.—From hence we have also a fine view of the dazzling height of the inside of Bell Harry-steeple and of the well proportioned ornaments with which it is adorned. And of the rich screen of stone work, under which we enter

THE CHOIR,

WHICH is thought to be the most spacious in the kingdom. The stalls for the Deans and Prebendaries are fix

on each side of the entrance; they are of wainscot divided by neat pillars and pilasters fluted, with capitals of the Corinthian order, supporting arched canopies, and a front elegantly carved with crowns, sceptres, and rich foliage, with suitable frieze and cornice; the arms of the kingdom, the archbishopric, and the dean and chapter, shew this to be part of the repairs, after the restoration of the damages done by the enemies of royalty and episcopacy. The carving is supposed to be the work of Gibbons. The wainscoting on each side, as far as the Archbishop's throne, in the same taste, though not quite so rich in its ornaments, appears to have been done about the same time. It consists of panels with fluted pilasters. Between the capitals, alternately, are festoons of flowers, and under them are crowns, and mitres. Above the entablature, is an arched coping, adorned with cherubims and volutes.

In 1704, three ranges of pews were erected on each side, when the old monkish stalls were removed; and to complete the work, and render the whole uniform, Archbishop Tenison, on this occasion, gave the present throne; and on the right hand of which is the seat or pew for the Archdeacon. It is of wainscot; the canopy and its ornaments raised very high on six fluted pillars of the Corinthian order with proper imposts; and on the top is a mitre between two flaming urns. It is said by Mr. Walpole, in his anecdotes of painting, to have cost 70*l.* but in the *Biographia Britannica*, the expence is laid at 244*l.* 8*s.* 2*d.* and whoever examines the structure, will be inclined to conclude the latter sum was the real charge. When these alterations and improvements were made in the choir, two steps which distinguished the west of it from the chancel, were taken up and placed three or four feet more towards the east; when a quantity of melted lead was discovered in the joints of the pavement, probably occasioned by the fire in 1174, when

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the roof of Conrad's glorious choir was destroyed. These steps extend the whole width of the pavement, and the middle stone of the lower one has a semicircular projection, with a square hole in it, now filled up, which seems designed for the reception of the foot of a large crucifix. West from hence the pavement is of grey marble, in small squares; and eastward to the altar rail it is laid with large slabs of a very different kind of stone, the grain of which so much resembles that of wood, as to be by some mistaken for a petrification: they receive a most exquisite polish; the edges are in curious *strata*, and the tops beautifully clouded. Dr. Peacock called them, the flowered Jasper, and others the Egyptian, the Sicilian, and the antique alabaster agate. From the rail to the steps, the floor is paved with white and black marble, in a fancied pattern, and the steps, six in number, are of veined white marble.

On the riser of the uppermost is an inscription †, shewing that the pavement from thence to the altar, was the request of Mrs. Dorothy Nixon. It is in a suitable pattern to that below, and continues to the doors leading to the chapel of the Holy Trinity, in length near 20 feet, and the whole breadth of the place.

The Altar-piece was erected about the year 1730, towards the expence of which 500l. given by Dr. John Granville ‡, for making improvements in the church, was applied. It was designed by Mr. (afterwards Sir James) Burrow, Fellow and Master of Caius College, Cambridge. The whole is built also of wainscot, agreeable to the rest

† In honorem DEI, hoc pavementum legavit DOROTHEA NIXON, 1732. To the honour of God, Dorothy Nixon bequeathed this pavement. She was the widow of Dr. Thomas Nixon, one of the prebendaries of this church, and died in 1732. Her legacy for this work was 200l. which being insufficient to complete it, Mr. Herbert Rantolph, her nephew and executor, contributed 30l. more for that purpose.

‡ He was one of the Prebendaries of this cathedral, and died in 1729.

of the choir, of the Corinthian order, very grand and lofty, supported by fluted pillars and pilasters, and exceedingly well executed. It has no ornamental paintings; the centre is glazed with plate glass, surrounded with a gold margin.

The organ was till 1784 placed on the north side of the choir, opposite the pulpit, which is moveable. It was new built in 1753, but the front of the old one was preserved; half the expence of which was defrayed by Capt. Humphry Pudner, who was in various other instances a great benefactor to this church. ||

During the winter months the choir is partly illuminated by two brass branches suspended from the vaulting over head; they each consist of 24 lights, and were the gift of Sir Anthony Aucher, of Bishopsbourn, bart. who died in 1692, and Dr. Edward Tenison, then, (in 1726) Prebendary here, and Archdeacon of Carmarthen; and opposite the choir door, in the north cross isle, is another branch of eight lights, given by Dr. Samuel Shuckford in 1747. He was also a Prebendary of this church.

The plate belonging to the communion table is very elegant; one piece of which is remarkably so, which was the votive gift of Thomas Howard, Ambassador from King Charles I. to the Emperor, in his passage through

|| He was a sea commander in the reign of Q. Anne, but afterwards retiring, spent the latter part of his life in Canterbury, and being fond of cathedral service attended it as constantly as his health permitted. He did not live to hear the new organ, as it was not opened till December 9, 1753, the day after his funeral. He gave two handsome seats, which are placed at the west end of the body, and several glass lanterns to light the way from thence to the west door of the choir. If the organ had been placed over the screen at the entrance, he purposed contributing a much larger sum towards it. The Dean and Chapter carried Mr. Pudner's wish into execution in 1784, when the present elegant and melodious instrument was erected.

Canterbury

Canterbury, April 7, 1636. Philip Bostock Weston, of Bostock, in Berks, Esq. by his will, dated June 26, 1727, left 40 marcs (26l. 3s. 4d.) to be laid out in communion plate, with which two handsome patens, silver gilt, were bought; at the same time all the rest of the plate, except the two great candlesticks, was new gilt.

From the choir, after descending the stone steps into the north cross or martyrdom, we pass through a door which there opens into the

UNDER-CROFT, AND FRENCH-CHURCH;

THE west part of this crypt or vault, under the choir, was granted by Queen Elizabeth to eighteen families of Walloons, who fled from the persecution of the Duke of Alva, and has been used by their descendants as a church ever since. The congregation afterwards increased to upwards of 500 families. Two door-ways are cut through the south wall of the cathedral from this place into the church-yard, through which they pass to and from their devotions. In the south part of it under the south cross isle was the chantry of Edward the Black Prince; founded by him in 1363, and suppressed at the reformation. The roof of this is newer and of more curious construction than the rest of the vaults, being in the gothic taste, with ribs curiously moulded, and having carved ornaments at their intersections. Not far from hence, in the place now used for a vestry-room, is a passage behind the wainscot through a hole in the wall into a dark

dark vault, where by the help of a candle, may be distinguished the remains of some ancient painting, and the appearance of a chapel, formerly in great esteem. On each side the door is painted on the wall a figure of a cherubim, full of eyes, standing on a wheel, &c. as described in the prophecy of Ezekiel. These figures Mr. Dart has mistaken for Saint Catherine. On the roof is painted God the Father, sitting with his feet on a wheel, in the appearance of a man, (as described also in Ezekiel) and holding a book inscribed *Ego sum qui sum*, [I AM THAT I AM]. Round it are some broken sentences, intimating that many people (*Plebs multa*) were at the house of Zacharias. There is also the name Elizabeth, and this expression—*Johannes est nomen ejus*; and again, *Iste puer magnus coram Domino et Spiritu Sancto replebitur*; referring to the history, in two compartments, of John the Baptist.

Under these paintings, on a cornice, was this inscription, in old text, now much defaced, reached to the east end, where probably, was an altar sacred to the Archangel Gabriel:

*Hoc Altare fuit dedicatum in Honorem
Sancti GABRIEL Archangeli.*

Of this altar there are now no traces, except that the arch under which it may be supposed to have stood is painted in nine pannels, the middlemost with seven stars, and the others with the seven angels, the churches and candlesticks, and Saint John writing his Apocalypse.—Mr. Dart imagines this chapel was at the rebuilding of the church called Saint John Baptist's, and was placed where the old one, built by Archbishop Cuthbert, formerly stood; but from the description of it here given, it seems much more likely that this chapel has been dedicated to the Angels.

Proceeding

Proceeding farther in the Under-croft, we come to the Virgin Mary's chapel, a place of great resort in the Popish times. Erasmus, who saw it by the favour of Archbishop Warham, thus describes it: "The Virgin-Mother has there an habitation, but somewhat dark, inclosed with a double iron rail, for fear of thieves; for indeed I never saw any thing more loaded with riches. Lights being brought, we saw a more than royal spectacle. In beauty it far surpasses that of Walsingham. This chapel (he adds) is not shown but to noblemen and particular friends." The iron fences are now gone, as well as the riches they were to secure, but the stone walls of it, of open gothic work, are remarkably neat and delicate.

In it so long ago as the year 1242, was an altar dedicated to the Virgin Mary, and called, *Altare beatæ Mariæ in Cryptis*.—This chapel was not rebuilt (as has been supposed) by Archbishop Morton, though he is said in the obituaries to be one of her votaries, and though he chose in his will to be buried obscurely, *Coram imagine beatissimæ Virginis Mariæ in Cryptis*, where his tomb is adorned with his effigy: and here he founded a chauntry of two monks to sing daily masses, with *Placebo et Dirige*, for twenty years, and left them for their pay three shillings and fourpence weekly—This prelate was a benefactor to the new work of the great tower, called Bell-Harry steeple, as appears by his device, MOR, and a *ton*, in the stone work. About the same time, the devotees were in a manner prevented from resorting to this chapel by several springs of water which flowed in there. Prior Goldstone therefore made a famous aqueduct, or drain, which goes from the church-yard to the church, and under the foundation of it. The aqueduct which supplied all the offices of the convent, was made by Prior Wybert, who died in 1167.

In

In the middle of this chapel is a large flat stone, on which is the effigy of an Archbishop in his pontificalia; and, as it is said, that the monks, the night after Becket was murdered, buried him privately here. In order to ascertain the spot, Archdeacon Batrely, about the beginning of this century, had the curiosity to have this stone taken up, and discovered a grave, which had no appearance of any remains of a corpse or coffin. This therefore may reasonably be supposed to have been the place in which Becket's remains were deposited till they were translated to his shrine.

There were two altars in this place; on the south side, one dedicated to Saint Augustine; and on the north side, one dedicated to Saint John Baptist.

Close to the south wall was buried Archbishop Ethelred, who died in 880, and to the north wall Archbishop Eadwine, who died in 1050. Here the bull of Becket's canonization was read; and here was a great concourse of princes and others to pay their devotions to him. "Here," says Gervase the monk, "GOD through his merits wrought many miracles; here rich and poor, kings and princes have worshiped him."

Hither in 1174 king Henry II. came barefoot, and continued a day and a night in prayer, making rich offerings, and giving 50l. yearly to find lights round the tomb. Hither also came king Lewis VII. of France, in 1179, and offered an hundred muids (or tons) of wine, and a cup, or chalice of gold, &c. When the church was burnt this tomb lay among the ruins, till the chapel at the east end of the church was finished. Here was a * Thurbule formerly, in Prior Estria's time; and one Paganus,

* A censor to burn incense in.

nobleman, gave a carpet of silk to lay over it, and there were two keepers of it, of which number were R. de Rowe and Thomas de Greenwich. Here also stood an altar dedicated to Becket, called *Altare Tumbæ beati Thomæ Martyris*.

On one side of the Virgin Mary's chapel is a marble monument, with gothic arches and spires, and the effigy of Lady Mohun, of Dunster castle, in Somersetshire, who in the year 1395, 19 Richard II. purchased for 350 marcs, and amortised the manor of Selgrave to the Prior and Convent for a perpetual chauntry. This tomb she erected in her life time, near the altar of the Virgin, and settled five shillings a year on the clerk of the chapel to keep it clean.

In the undercroft is also the monument (with an effigy) of Isabel, Countess of Athol, the wife of David Strogboly.

Before we leave the undercroft it may not be amiss to notice, that as this is the foundation from which Lanfranc raised his choir, it shews that the east end of his church was circular, agreeable to the form given to structures of this kind by the Saxons, and at the same time proves the great antiquity of this part of the building; for admitting the upper walls to be of no earlier a date than Lanfranc's days, these vaults, or at least part of them, must have been built long before the conquest, probably prior to Augustine's arrival in Britain, anno Dom. 597, when we find Ethelbert, King of Kent, granted him two churches; used and perhaps built by the Christian Soldiers of the Roman legions while they kept garrisons in this island; one less than half a mile out of the city, the other within it, and at the eastern part. The former, St. Martin's, was at that time in use, being the chapel of Q. Bertha, who was a Christian; and therefore we may believe it was kept in a condition

condition suitable to the service and the congregation; and there first Augustin and his companions performed their devotions; but it was too small to receive the number of followers after these monks, who soon found encouragement to fit up that within the city, which most likely had been neglected while Ethelbert and his people continued heathens, and might take them up some time to repair and enlarge. When this was finished, Augustin after having converted Ethelbert, and been himself consecrated a bishop in France, made it his cathedral, and dedicated it to Christ our Saviour. And Mr. Battely, in his additions to Somner, says, "In the first 200 years after Augustin this church flourished, without meeting with any considerable molestations."

From the undercroft we return into the north cross or martyrdom, and proceed over the same through the door which opens into

THE CLOYSTER.

THE first building of a Cloyster to this convent was about the time of Archbishop Wilfred; who encouraged the monks to build lodgings, and confined them to monastic order in the dormitory, refectory, &c. but from his time the changes of this place do not appear, till Dunstan ejecting the secular priests, whom Edwyn had encouraged and introduced, fixed monks in their room, and built them cells, a cloyster, &c. which being destroyed by the Danish fury in the time of Elphege, lay in ruins; and were neglected till Lanfranc came to the see, and he built the cloyster, the cellar, refectory, dormitory, and other conventual

ventual offices; nor did they suffer in the great conflagration. It appears in the relation of Becket's murder, that they were then situated as they now are, and were not altered or repaired till the year 1295, when Henry d'Estria, then prior of this church, new paved them, and built a new gaol, which cost 42l. os. 2d. When the body of the church was new-built, Archbishop Courtney began the work of the present cloyster at his own charge. The south side that leads directly from the martyrdom into the Archbishop's palace, he rebuilt, and prior Chillenden completed the other three sides, together with the chapter-house and great dormitory.—In building the cloyster he was assisted by Archbishop Arundel, and by the contributions and assistance of many other persons, whose arms, according to the custom of those times, are visible on the roof of them. Archbishop Courtney's arms are at the entrance at the west end.

There are about 683 escutcheons in the whole, which were originally painted in their proper colours, but a few years ago were all white-washed.

This cloyster is a very beautiful square building, curiously arched with stone; all the arches are of the same breadth, and are supported by small pillars three in one, with one capital and 15 ribs springing from each, at the intersections of which the escutcheons of arms are placed.

About the year 1480, prior Sellyng, for the greater privacy and warmth, glazed the south pane, or ambulatory, that the monks might there study and meditate. He likewise beautified it with carols, or texts, painted and written upon the walls. This side was thought most private, as adjoining to the church, for the other walks were not so retired, several offices communicating with them. In the north-walk, which seems to have more remains of antiquity than any of the other, was the refectory. On the west side

was the way to the cellarer's lodgings; and on the east side is the opening of the Chapter-House; being a large door, having on each side three beautiful arches, like windows, supported by pillars of a curious kind of stone, but their polish and beauty are lost.

The Cloyster, with the inclosure in the middle, is now the usual burying place for the inhabitants of the church precincts.

There are only three monuments in the cloyster, two of which are about the middle of the west walk, and in the north walk is a very small table monument, all placed against the wall, for Thomas Knowler, Hester Pembroke, and Simon Man.

There are a great number of inscriptions on grave-stones in the cloyster, as well as in the adjoining inclosure; an attempt to notice which would far exceed the limits of this little book.

THE CHAPTER, OR SERMON-HOUSE.

THIS building was begun and compleated at the charge of Prior Thomas Chillenden, about the year 1400, in which undertaking he was assisted and encouraged by Archbishops Courtney and Arundel. It is very lofty and spacious; the roof is esteemed very curious; it is said to be of Irish oak, or Spanish chesnut, composed of large squares, 12 of which reach the whole length of the building, and seven, joined with proper angles, form the breadth almost like an arch. These squares are filled with small pannels framed in a well-fancied pattern, with escutcheons and flower-work, painted, carved and gilt; and the whole is entirely

entirely free from girders or other incumbrances, which might prevent a fair and open view of it. The room is almost surrounded with arches or stalls, divided by pillars of Sussex marble, thirteen of which take up the whole breadth of the east end, and have gothic pyramids of stone above them, adorned with pinnacles, carving and gilding. The stalls are 35 on each side, five of which, next to the east corner, have had the capitals of their pillars, and the spandrils between their arches gilt; the rest in other respects are much the same, the spandrils being filled with a carved kind of quaterfoils, then a sort of architrave and cornice, and above them a little battlement 14 or 15 feet from the floor. The name of Chillenden was formerly at the bottom of the west window over the door. And in one of the south windows are the arms of Arundel. In all the windows, which are nearly in the same taste as those in the body of the church, are some remains of coloured glass, and in the upper lights of the west one are several handsome emblematical figures, with the nimbus or circle about their heads, and symbols in their hands, representing the orders of the hierarchy, with their titles underneath.

Prayers were formerly read here every morning, in summer at seven o'clock, in winter at eight; the auditory, however, was very small for many years, and the practice is now discontinued. The visitation of the church by the Archbishop is always held here, and the Dean and Chapter meet here and open their chapters in June and November, from whence they adjourn to the Audit-Room in the church.

Richard Clifford, Archdeacon of Canterbury, was a benefactor to this building, as appeared by his picture and name once visible in it.

From the Chapter-House we ascend into the upper north cross of the church, and proceed to

THE LIBRARY.

THIS place is a neat and handsome gallery, well furnished with books. It was formerly the Prior's chapel, so called from its situation in the priory, and to distinguish it from that in the church; it was dedicated to the Virgin Mary, and was therefore called her chapel. Mr. Somner, misled by the pictures of Becket, the Virgin Mary, King Lewis VII, and Pope Alexander III. painted on the walls, towards the east end, and stained in the glass windows, mistakes the name, and calls it Saint Thomas's chapel.

This chapel was of no small esteem formerly, as appears by the account of the riches and furniture of it. It was probably built in the time of Archbishop Winchelsea, who, to raise money for the expence, granted forty days indulgence to all such as should visit this chapel and repeat the Pater Noster at the Virgin's altar. This was customary on building or repairing any church, and by such means the offerings of votaries re-imburshed the expence.

Prior Sellyng beautified it, at which time it was called the Library over the Prior's Chapel. He also gave many books to it. The Archbishops Siricius, Lanfranc, Winchelsea, Stratford, Courtney, and Arundel, and Prior Hathbrand and Chillenden, were benefactors to it. This Library, Mr. Somner says, was shamefully robbed; but it is now well replenished. In Dart's appendix is an account of books anciently in it.

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In this place is a curious octagon table of black marble, inlaid with figures in white, representing, in the centre, Orpheus playing to the beasts, and round it are various kinds of hunting; the whole well executed.

A large brass eagle, which formerly stood in the choir, and on which the lessons used to be read, is now removed into the library: round it is engraved, GVLIELMVS BVRROVGES LONDINI ME FECIT ANNO D. 1663. Its feet are three brass lions.

In this place is a collection of antique coins and medals, made abroad, and given to this library by Dean Bargrave and Dr. Meric Casaubon. Also, a collection of manuscripts given by Dr. Casaubon: among which are the annals of his life.

On the stair-case leading to the library is a very ancient picture, representing Queen Edyve, in her robes, with her crown and sceptre. In the back-ground is a view of Birchington, in the isle of Thanet, which probably is not of the same antiquity, and at the bottom are the following lines in old characters:

*Edyve the good Queen, and noble mother
To Ethelstane, Edmund, and Eldred,
Kings of England; every each after other,
To Christ's Church of Canterbury, did give indeed
Monkton, and Thorndenn, the Monks there to feed,
Teynham, Cleeve, Cowlinge, Osterland,
East-farleugh; and Lenham, as we believe,
The year Domino MLXI of Christ's Incarnation.*

J. P. F.

On the stair-case also is a drawing, representing on a large scale, "The Ichnography, or platform, of the Precincts of Christ Church, Canterbury, together with the Bishop's palace and the houses circumjacent, &c. and

" the vaults and water works; measured and delineated
 " by Thomas Hill, A. D. 1680.

From the Library we proceed into

THE GREEN COURT.

IN which are several good houses belonging to the Dean, Prebendaries, &c. The Deanry is a spacious building, with many good rooms. In the great room, called the guard room, are pictures of all the Deans (Dean Eglington alone excepted.) The old hall was in 1771 inclosed and converted into a dining parlour, and a new door opened in the centre of the house by Dean North, the present Bishop of Worcester.

The passage which leads to the north door of the church, was part of the monks Dorter, or Dormitory, therefore, like all their other offices, is raised on vaults. Under it is a dark passage leading to the Cloyster.

At the north-west corner stood the old *Aula et Camera Hospitum*, for the entertainment of pilgrims and travellers, now the houses of two of the Six Preachers, and the Auditor; they also stand on arches; the latter of them is now used as the spiritual court or register's office, and there is a very ancient and graceful ascent to it by stone steps, with small marble pillars on each side.†

Under part of this building a passage leads into the MINT-YARD, so called from K. Henry VIII's establishing a mint there for the coinage of money during his wa

† Mr. Grose, in his antiquities, vol. i, preface, p. 67, has given a plate of this piece of ancient architecture.

with France, soon after the general dissolution of the monastery, and converting to that use the almonry which had been restored, together with the rest of the site of the priory, except the cellarer's hall and lodging, which were annexed to the Archbishop's palace. In this place is the KING'S SCHOOL, founded by K. Henry VIII. for a Master, Usher, and fifty Scholars; who were to eat at the common table, which the provision made by him for it could not long remain. The fifty Scholars are elected only at the November chapter, as many as may supply the vacancies of the ensuing year: they must be between the ages of nine and fifteen; they receive each a stipend of $\text{£}1.8s.4d.$ a year, and hold their scholarships for five years. Besides the royal foundation there are two scholarships for relations of the family of Heyman, and many charitable legacies and endowments for scholars at the different universities, which have been bequeathed from time to time by different persons. Dr. William Harvey the first discoverer of the circulation of the blood, and the Right Hon. Edward Thurlow, the late Lord Chancellor of England, received the early part of their education at this school, as have many others, whose learning and industry, as well as birth and fortune, have raised them from hence to high posts in church and state.

The original school house was in the Oaks, just within the cemetery-gate, where the plumbery now stands.

The *Hortus Conventus*, or garden of the Convent, which stood south of the east end of the church, is now called

THE OAKS.

THE origin or antiquity of this name is not known. The trees there at present are chiefly limes, the walks of which

which are much frequented. Here also are several houses belonging to the Prebendaries. At one end of the public walk is a door leading into a bowling-green, which is bounded to the east by the city wall and one of the ancient towers of it, in the best preservation of any part now remaining. Near the bowling-green is a postern in the wall opposite the great gate of Saint Augustine's monastery.

From the OAKS we pass through a very ancient gateway, which is esteemed a curiosity, called the Cemetery-gate, into

THE CHURCH-YARD.

THIS was formerly the outer burying-ground of the convent; the ruins of a large table monument were cleared away here several years ago, but no account of it can be traced; by the remains of brass studs on it, it appeared to have had figures inlaid. The inner burying ground, where many of the monks were buried, is adjoining to Becker's chapel, on the wall of which many memorials of them are still visible.

The GATE which leads from the Church-yard into the city, is a magnificent structure, and formerly was extremely beautiful; the architecture is curious and well worth observation. In a niche over the gate stood formerly a large stone image of CHRIST, to whom the church was dedicated, over which was the image of the HOLY GHOST, in the form of a Dove. This statue was pulled down with ropes in the year 1643.

On the outside front was the following inscription, in large letters: HOC OPUS CONSTRUCTUM EST MELLESI QUINGENTESIMO DECIMO SEPTIMO, but now nearly obliterated

terated. It was built by Prior Thomas Goldstone, the second of that name, who also new built the great tower of the church, and who may be traced in different parts of the church and convent by the three gold stones, the two first letters of his name and surname, and the mitre and pastoral staff. But this, like many of the curiously ornamented parts of the cathedral, has suffered much by time; the figures and rich carvings of the stone work being nearly all gone. A plate of it was engraved, from an accurate drawing by a lady of Canterbury, and given in the first and fourth editions of "Gostling's Walk," also in the 4th vol. of Hasted's Hist. of Kent; which will give the reader a better idea of its former grandeur than the gate itself will at this time.

We cannot better close this account of the cathedral, than with the following extract from Mr. Walpole: "On considering and comparing the progress of Gothic architecture, the delicacy, lightness, and taste of its ornaments, it seems to have been at its perfection about the reign of Henry IV, as may be seen particularly by the tombs of the Archbishops at Canterbury. That cathedral I should recommend preferably to Westminster to those who would borrow ornaments in that style."†

The tomb of Archbishop Warham in the martyrdom, though so late as Henry VIII's reign, and, consequently, one of the most modern in the church, has served as a model for one of the chimney-pieces at Mr. Walpole's elegant and truly Gothic villa, Strawberry-hill.

Adjoining to the precincts of the cathedral, on the west of the Cloyster and Green Court, are the precincts and remains of

† Anecdotes of Painting, vol. i, p. 113.

 THE ARCHBISHOP'S PALACE.

THIS is now only *magni nominis umbra*, a mere shadow of what it was, having been demolished in Cromwell's time, and ever since leased out, and turned into tenements. In the middle is a large piece of ground, which about a century ago was a bowling-green, since that has been a garden, and is now, in great measure, converted to a timber-yard.

On the west, the old gate-house (formerly used for the Lollards tower, or prison, and so called) still remains.

The Archbishop's way to the church was through the south cloyster to the door of the martyrdom, which Becket, we are told, had just entered when he was attacked and murdered. Several remains of Gothic grandeur in pillars, arches, &c. were to be seen in a garden, which was probably part of the great hall, so famous in history, begun by Archbishop Hubert about the year 1200, finished by his immediate successor Archbishop Langton, and rebuilt by Archbishop Parker in 1572. The expences of its erection, together with those of the feasting, &c. at the translation of St. Thomas Becket, laid a very heavy debt on the see, which was not cleared till the time of Archbishop Boniface, the fourth in succession from Langton. The sum was 22,000 marcs. The payment of this debt, according to Somner, drew from Boniface the following reflection; "My predecessors built this hall at great expences; they did well indeed; but they laid out no money about this building, except what they borrowed. I seem indeed to be the builder of this hall, because

" paid

"paid their debts.]" In this hall King Edward I. (after being married in the cathedral) kept this nuptial feast in 1299; Archbishop Warham in 1520 entertained the Emperor Charles V. and his mother the Queen of Arragon, together with King Henry VIII. and his Queen, &c. And lastly, Archbishop Parker entertained Queen Elizabeth, the Count de Retz, &c. in 1573.

In some of the houses, Archbishop Parker's, arms, and "1572" still remain carved or painted on the chimney pieces and windows. The palace was originally built and added to the see by Archbishop Lanfranc. At present the Archbishops have no place of residence in their diocese, their only two remaining palaces, Lambeth and Croydon, being both in the diocese of Winchester.

LIST OF ARCHBISHOPS,

WITH THE DATES OF THEIR NOMINATION.

AUGUSTINE,	A. D. 597	Brithwald	- - - A. D. 692
Laurence - - - - -	605	Tatwyn - - - - -	731
Adelatus - - - - -	619	Nothelm - - - - -	735
Aelfric - - - - -	624	Cuthbert - - - - -	741
Leonorius - - - - -	628	Bregwyn - - - - -	759
Leofric - - - - -	654	Lambert - - - - -	762
Leofric - - - - -	668	Athelard - - - - -	790

The In July 1777, the site of this part of the palace was purchased by Mr Quail, of the Isle of Man, by Mr. Edw. Smith, and he in 1778, conveyed that portion of it whereon stood the ancient remains mentioned to John Monins, esq. who has pulled the whole down, except the square tower or porch of the great hall, (a plate of which, published in 1769, was published by Mr. Grose, in his Antiquities) built an elegant house with suitable offices, upon the spot, and resides in it.

Wilfred

"paid

Wlfred - - -	A. D. 803	John Ufford -	A. D. 1343
Fleologild - - -	830	Thomas Bradwardin -	1349
Ceolnoth - - -	830	Simon Islip - - -	1349
Athelard - - -	871	Simon Langham - -	1366
Plegmund - - -	890	William Wittefley -	1368
Athelm - - -	923	Simon de Sudbury -	1375
Wlfelm - - -	925	William Courtney -	1381
Odo - - -	941	Thomas Arundel - -	1396
Elfin - - -	959	Roger Walden - -	1398
Dunstan - - -	960	Henry Chichley - -	1413
Æthelgar - - -	988	John Stafford - - -	1443
Siricius - - -	989	John Kempe - - -	1454
Elfric - - -	996	Thomas Bourghchier -	1454
Elphege - - -	1006	John Morton - - -	1488
Living - - -	1013	Henry Dene - - -	1502
Agelnoth - - -	1020	William Warham - -	1503
Eadfin - - -	1038	Thomas Cranmer - -	1533
Robert - - -	1050	Reginald Pole - - -	1553
Stigand - - -	1052	Matthew Parker - -	1553
Lanfranc - - -	1070	Edmund Grindal - -	1573
Anselm - - -	1093	John Whirgift - - -	1583
Ralph - - -	1114	Richard Bancroft - -	1603
William Corboil -	1122	George Abbot - - -	1613
Theobald - - -	1138	William Laud - - -	1633
Thomas Becket - -	1162	William Juxon - - -	1663
Richard - - -	1174	Gilbert Sheldon - -	1663
Reginald Fitz Joceline	1191	William Sancroft - -	1673
Hubert Walter - -	1193	John Tillotson - - -	1683
Stephen Langton -	1207	Thomas Tenison - -	1683
Richard Wethershed -	1229	William Wake - - -	1713
Boniface - - -	1241	John Potter - - -	1723
Robert Kilwardby -	1272	Thomas Herring - -	1723
John Peckhan - -	1279	Matthew Hutton - -	1723
Robert Winchelsea -	1294	Thomas Secker - - -	1723
Walter Reynolds -	1313	Frederick Cornwallis -	1723
Simon Mephani - -	1327	John Moore - - -	1723

 LIST OF DEANS.

NICHOLAS WOTTON,	George Stanhope, D. D.	1704
D. L. - - in 1542	Elias Sydall, D. D. -	1728
Thomas Godwyn, D. D.	John Lynch, D. D. -	1734
Richard Rogers, D. D.	William Friend, D. D.	1760
Thomas Nevil, D. D. -	John Potter, D. D. -	1766
Charles Fotherby, B. D.	Brownlow North, D. L.	1770
John Boys, D. D. - -	John Moore, D. D. -	1771
Isaac Bargrave, D. D. -	James Cornwallis, D. L.	1775
George Eglionby, D. D.	George Horne, D. D. -	1781
Thomas Turner, D. D.	William Buller, S. T. P.	1790
John Tillotson, D. D. -	Folliott Herbert Walker	
John Sharp, D. D. -	Cornewall, S. T. P. -	1793
George Hooper, D. D.	Thomas Powys, S. T. P.	1797

 ARCHDEACONS.

WILFRED - - in 798	Haymo - - - -	1054
Beornoth - - - -	Valerius - - - -	1072
Æthelwald - - - -	Anschetillus - - -	1075
Ealstan - - - -	William - - - -	1101
Sigefreth - - - -	John - - - -	1115
Liceving - - - -	Ancelinus - - - -	1124
Werbeald - - - -	William - - - -	1130
Brinstan - - - -	Helewifus - - - -	1147
Almeric - - - -	Walter - - - -	1148

G

Roger

Roger - - - - -	1154	William of Pakinton -	1381
Thomas Becket - - -	1153	Adam Mottrum - - -	1390
Geoffrey Ridel - - -	1169	Richard Clifford - - -	1397
Herbert - - - - -	1173	Robert de Halum - - -	1401
Robert - - - - -	1193	John Wakering - - -	1408
Henry de Castilion -	1199	Henry Rumworth - - -	1416
Henry de Sandford -	1207	William Chicheley - -	1420
Simon Langton - - -	1227	Prosper de Columna -	1426
Stephen de Vicenna -	1248	Thomas Chicheley, D. L.	1433
Ottobon - - - - -	1252	Thomas Wintirburn -	1448
Stephen de Monte Lucili	1257	John Bourghier - - -	1479
Hugh Mortimer - - -	1271	Hugh Penthwin - - -	1495
William Middleton -	1275	William Warham - - -	1498
Robert de Yarmouth -	1278	Edmund Cranmer - - -	1534
Richard de Feringes -	1299	Nicholas Harpsfield -	1554
John Langton - - -	1299	Edmund Guest, B. D.	1559
Simon de Feversham -	1305	Edmund Freak - - -	1564
Bernard de Eyci - - -	1313	William Redman - - -	1576
Gutterdus Labredus		Charles Fotherby, B. D.	1596
Sim. Convenius or de Cominges		William Kingsley, D. D.	1615
John Briston - - -	1323	George Hall - - -	1660
Raymund de Farges		William Sancroft, D. D.	1668
Hugh de Engolifine -	1327	Samuel Parker, D. D.	1670
Robert Stratford - - -	1335	John Batteley, D. D. -	1686
Bernard Sifre - - -	1339	Thomas Green, D. D. -	1709
Peter Rogers - - -	1356	Thomas Bowers, D. D.	1721
William Indicis - - -	13—	Samuel Lisle, D. D. -	1724
Henry Wakefield - - -	1375	Sir John Head, bart. D. D.	1748
Andomar de Rupy		William Backhouse, D. D.	1769
William - - - - -	1379	John Lynch, LL. D. -	1788

APPENDIX.

A P P E N D I X.

AN ACCOUNT OF THE BURNING AND REBUILDING OF THE
CHURCH OF CANTERBURY, IN THE YEAR 1174.

*Translated from the Latin of GERVASE, § one of the Monks, an
Eye-Witness.*

IN the Year of grace 1174, by the just but hidden coun-
cil of God, the church of Christ, Canterbury, was burnt
down, that is, the glorious choir magnificently finished by
the care and industry of Prior Conrad, in the 44th year
of its dedication. The manner of it's being burnt and re-
built was as follows. On the 5th of September, about
one o'clock, the wind blowing from the South with a
 fury almost beyond conception, a fire broke out before
 the church gate, without the walls of the church yard, by
 which three small houses were almost burnt down. While
 the citizens were there assembled, and employed in ex-
 guishing the flames, the sparks and ashes, whirled aloft
 by the violence of the storm, were lodged on the church,
 and by the force of the wind insinuating themselves be-
 tween the joints of the lead, settled on the planks which
 were almost rotten. And thus, by degrees, the heat in-

DIX. He was one of the most voluminous writers of this period. His
 Chronicle of the Kings of England, from A. D. 1122, to A. D. 1200,
 his history of the Archbishops of Canterbury, from St. Augus-
 tine to Abp. Hubert, who died A. D. 1205, are his two most consid-
 erable performances of the kind. A strict attention to chronology in
 the disposition of his materials, is one of the chief excellencies of this
 work. Henry's Hist. Great Brit. vol. iii. p. 427.

creasing, the decayed joists were set on fire. After this the larger rafters with their ligatures, no one seeing or regarding, took fire. Below, the ceiling finely painted, above, the sheets of lead concealed the fire that raged within. Meantime the three small houses which had occasioned this misfortune were pulled down, and the tumult of the people being appeased, all returned home. Christ Church alone, no one being yet apprised of it, was oppressed, as it were, with intestine flames. For the rafters and their ligatures being on fire, and the flame rising even to the top of the roof, the sheets of lead, unable any longer to resist so much heat, began by degrees to melt. The tempestuous wind, then finding a freer passage, increased extremely the fury of the inner flames. And lo, on a sudden, the flames just appearing, there was a great cry in the church-yard, "Alas! Alas the church is on fire." Many of the laity run together with the monks to draw water, brandish axes, mount ladders, eager to succour Christ Church, now just on the point of destruction. They reached the roof, and behold all was filled with horrible smoke and a scorching flame. In despair therefore they were obliged to consult their own safety by retreating. And now the joints of the rafters and of the beams being consumed by the fire, the half-burnt timbers fell down into the choir upon the seats of the monks. The joined seats therefore by the great mass of timber are on fire, and thus on all sides the calamity is increased. In this conflagration a wonderful or rather a miserable sight appeared. For that glorious choir, consumed by flames, consumed itself still worse. For the flames, increased by such a heap of timber to the height of fifteen cubits, burnt the walls and especially the pillars of the church.

* A cubit is a foot and a half.

Great numbers apply themselves to the ornaments of the church, and tear down the palls and hangings, some to steal them, others to preserve them. The chests of relics thrown from the lofty beam upon the pavement are broken, and the relics scattered. Nevertheless, lest they should be consumed by the fire, they are collected and laid up by the brethren. Some there were, who, inflamed with a wicked and diabolical avarice saved the goods of the church from the fire, but did not scruple to carry them away. Thus the house of God, hitherto delightful like a paradise of pleasure, then lay contemptible in the ashes of the fire, and, reduced as it were to a solitude, was exposed to the injuries of the weather. The people are astonished at this forbearance of God, and in a manner frantic for grief and anguish, they tear their hair, they strike their heads and hands against the walls and pavement of the church, and vent some enormous reproaches against the Lord and his Saints, namely, the patrons of the church. There were also some laymen as well as monks, who would rather have died in the flesh than that by the church of God should so miserably perish. For not only the choir was consumed in these flames, but also the infirmary, with St. Mary's chapel, and some other offices of the court.* Several rich ornaments of the church were reduced to ashes. What anguish, think you, wrung the hearts of the sons of the church in such a tribulation? The calamities of Canterbury, I think, were no less lamentable than those of Jerusalem of old under the tears and lamentations of Jeremiah. The grief and distress of the sons of the church were so great, that no one, I think, can conceive, relate, or write them. But in order to relieve their miseries with some little consolation, they fixed

* Now called the Green court.

the altar and their station, such as it was, in the nave of the church, where they howled rather than sung mattins and vespers. And as the patrons of the church, namely, St. Dunstan and St. Elphege, remained in that solitude, lest they should be exposed ever so little to the injuries of rain and storms, with incredible grief and anguish, weeping and lamenting, they opened the tombs of those saints, and drew them with their coffins out of the choir, though with the utmost labour and difficulty, as if the saints had resisted: they placed them therefore, as decently as possible, in the nave of the church, at the altar of the Holy Cross. Thus, the children of Israel, by the hidden but just council of God, expelled from the land of promise, yea even from the paradise of delights, that as is the people so might be the priest, and that the stones of the sanctuary might be thrown into the corners of the streets, remained for five years in the nave of the church separated from the people by a slight wall, in lamentation and tears. Mean while the brethren ask advice how, or by what method, the ruined church may be repaired, but obtain none. For the pillars, weakened by the intense heat of the fire, falling down piece meal, and scarce able to hold together, left even the wisest destitute of good and salutary advice. Architects, both French and English, were therefore assembled: but they disagreed in their opinions. For some undertook to repair the pillars (just mentioned) without any detriment to the upper work. While others, on the contrary, affirmed that the whole church must be taken down, if the monks wished to dwell in safety. This, though it was true, overwhelmed them with grief. And no wonder. For the monks could not hope that so great a work could be compleated, in their time, by any human contrivance. Among the architects there was one *William of Sens*, a man of great abilities,

most curious workman in wood and stone. Neglecting the rest, him they chose for the undertaking on account of the quickness of his genius and his good character. To him and to the providence of God the completion of the work was entrusted. He, residing with the monks several days, carefully surveyed both the lower and upper parts of the burnt church, but concealed for some time what he proposed, that he might hurt them the less, pusillanimous as they were. And in the mean time he did not neglect to prepare by himself and others whatever was necessary for the undertaking. But when he saw the monks in some measure comforted, he owned that the pillars injured by the fire, and all the upper works, must be taken down, if the monks wished to have the works safe and inimitable. Convinced by his arguments they at length consented, desirous of his promised work, but especially of security. Patiently therefore, though not willingly, they agreed to take down the ruined choir. Attention was given to the procuring stones from abroad. He made most ingenious machines for loading and unloading ships, for drawing the mortar and stones. He delivered also to the masons, who were assembled, models for cutting the stones, and in like manner he made many other preparations. The choir therefore devoted to destruction was taken down, and nothing more was done for the whole first year——

—— In the year ensuing, that is, after the feast of *St. Bertin* (Sept. 5,) before winter, our architect, master *William*, erected four pillars, that is, two on each side; winter being over he placed two more, that, on either side, there might be three in a row: upon which and the other wall of the ayles he neatly turned arches and a vault, that is, three keys on each side. By the key I mean the whole roof, as the key placed in the middle seems to close and

and strengthen the parts on each side. This was the employment of the second year.

In the third year he placed two pillars on each side, the two last of which he decorated with marble columns, and because the choir and the crosses were there to meet, he made them the principal. On them key-stones being placed and an arch turned, from the great tower as far as the before-mentioned pillars, that is, as far as the cross, he introduced in the lower ballustrade several marble columns. Above which he made another ballustrade of different materials, and upper windows. After that, three keys of a great arch, namely, from the lower to the crosses. All which seemed to us and to every one inimitable, and, in the highest degree, praiseworthy. Cheared therefore by such a glorious beginning, and conceiving good hopes of the event, we took care to hasten the completion of the work by the most ardent desires. Thus the third year ended, and the fourth began. In the summer of which, beginning at the cross, he erected ten pillars, that is, five on each side. Adorning the two first of which, opposite to the two others, with marble columns, he made them the principal. On those ten he placed arches and vaults. Both the ballustrades and the upper windows being finished, while he was preparing his machines for turning the great arch, at the beginning of the fifth year, the scaffold on a sudden giving way under his feet, and falling down with him between the timbers and stones, he came to the ground from the height of the crown of the upper arch, which is fifty feet. Being grievously bruised by the wood and stones, he was utterly unable to attend to the work. No one but himself received the least hurt. Either the vengeance of God or the envy of the Devil wreaked itself on him alone. Master *William* being thus hurt, and under the care of surgeons, for some time kept his bed in hopes
of

of recovering his strength, but was disappointed in those hopes, and could not get well; nevertheless, as winter approached, and it was necessary to finish the upper arch, he entrusted the completion of the work to a certain industrious and ingenious monk who was overseer of the rough masons, which occasioned him much envy and ill-will; he who was young being thus thought wiser than those who had more riches and authority. The architect, nevertheless, lying in bed, gave orders what was first, and what last to be done. A roof therefore was made between the four principal pillars; at the key of which roof the choir and the crosses seem in a manner to meet. Two roofs also, one on each side, were made before winter. But the weather being extremely rainy, would not suffer more to be done. Thus the fourth year ended, and the fifth began. In the same fourth year there was an eclipse of the sun, on the 6th of Sept. at six o'clock, before the architect's accident. At length, finding no benefit from the skill and attention of his surgeons, he gave up the work, and crossing the sea went home to France.

Another *William*, an *Englishman*, succeeded him in the care of the work, a man of diminutive stature, but in various ways extremely ingenious and honest. In the summer of the fifth year he finished both the north and the south cross, and turned the roof which is over the high altar, which, when every thing was prepared, could not be done the year before, on account of the rains. At the east end also he laid the foundation of an addition to the church, as the chapel of *St. Thomas* was there to be new built. This place therefore was allotted to him, namely, the chapel of the *Holy Trinity*, where he first solemnised mass, where he used to indulge himself in tears and prayers, in the undercroft of which he had been so many years buried, where God, through his merits, wrought

wrought many miracles, where rich and poor, kings and princes worshipped him, from whence the sound of his praise went forth into all the world. On account of the foundation Master *William* therefore began to dig up the burying-place of the monks, from whence he was obliged to take out the bones of several holy monks. These carefully collected were re-interred in a large trench, in the angle between the chapel and the infirmary towards the south. The foundation therefore of the outer wall being made extremely strong of stone and mortar, he built the wall also of the under-croft as high as the bases of the windows. This was the business of the fifth year, and of the beginning of the sixth; but the spring of this now approaching, and the season of working being at hand, the monks inflamed with a most eager desire took care to prepare the choir, so that they might enter it at the next Easter. The architect observing the desire of the monks, used his utmost efforts to fulfil the wishes of the Convent. He also built the three altars of the chancel. He carefully prepared a place of rest for *St. Dunstan* and *St. Elphege*. A wooden wall too for keeping out the weather was placed across the east end, between the last pillars but one, containing three windows. They were desirous to enter the choir, (though with great labour and too much haste it was scarce prepared) on Easter Eve. But because every thing that was to be done on that sabbath day could not, on account of that solemnity, be fully done in a proper decent manner, it was necessary that the holy fathers our patrons, *St. Dunstan* and *St. Elphege*, the fellow exiles of the monks, should be removed before that day into the new choir. Prior *Alan* therefore taking with him nine brethren of the church on whom he could rely, lest there should be any disturbance or inconvenience, went one night to the tombs of the Saints, and locking the doors of the

the church, gave directions to take down the shrine which surrounded them. The monks and the servants of the church, in obedience to the commands of the Prior, took down that structure, opened the stone coffins of those saints, and taking out their relics, carried them into the vestry. Taking out also the vestments in which they were wrapped, by length of time in great measure decayed, they covered them with more decent palls, and bound them with linen girdles. The saints thus prepared were carried to their altars, and placed in wooden coffins inclosed in lead. The coffins also strongly bound with iron hoops, were secured in stone tombs foldered with molten lead.* Queen *Ediva*,† who, after the fire, was placed under the star of the Holy Cross, was in like manner carried into the vestry. These things were transacted on the Thursday before Easter, namely, on the 17th day of April.

Next day, when this translation of the saints came to the knowledge of the whole convent, they were greatly surprised and offended, as this was presumptuously done without the concurrence of the convent, for they had proceeded (as was proper) to translate these fathers with great devout solemnity. They therefore summoned the Prior, and those who were with him, before the venerable *Richard*, Archbishop of *Canterbury*, on account of the injury presumptuously offered to them, and to the holy places of the church. Matters were carried to such a length, that both the Prior, and those who were with him, were very near being obliged to resign their offices. But by the mediation of the Archbishop, and other persons of

in Henry VIIIth's reign (1508) 520 years after Dunstan's death, pretence that he lay at Glastonbury, Archbishop Warham had the tomb opened, and his body was found, just as Gervaise here describes it. His skull was then set in silver, and preserved as a relic. The tomb was taken down at the reformation.

The mother of King Eadrid.

consequence ;

consequence, a proper satisfaction and submission being previously made, the convent was prevailed upon to forgive them: harmony therefore being restored between the Prior and the convent, on the holy sabbath they said prayers in the chapter-house, because the station of the monks and the altar, which were in the nave of the church, were demolished, on account of the ensuing holy festival of Easter. On that day, about six o'clock, the Archbishop, in his cope and mitre, went at the head of the convent, in their surplices, according to the custom of the church, to the new altar, and having blessed it, he with a hymn entered the new choir. Coming to that part of the church which is opposite to the Martyrdom of *St. Thomas*, he took from one of the monks the pyx with the eucharist, which used to hang over the high altar, and carried it with great reverence to the high altar of the new choir. Thus our Lord JESUS CHRIST went before into *Galilee*, that is, in our removal to the new church. The other offices of that festival were, as is usual on that day, solemnly and devoutly performed. This being over, the mitred Prelate standing at the altar, the bells ringing began *Te Deum*; the convent with great joy of heart joining in the hymn, praised God for the benefits conferred with shouting hearts and voices, together with grateful tears. The convent was by the flames expelled from the choir, like *Adam* out of paradise, in the year of our Lord 1174, in the month of September, on the 5th day of the month, about nine o'clock. The convent remained in the nave of the church five years, seven months, and fourteen days. It returned into the new choir in the year of our Lord 1180, in the month of April, on the 19th day of the month, about nine o'clock, on Easter Eve. It rejoices therefore and exults in the Lord, who smites his son with his rod, and delivers his soul from death; who smites

sinful, and piously comforts the penitent. Our architect
 had built without the choir four altars, where the bodies
 of the holy Archbishops were replaced as they were of old,
 as has been mentioned above. At the altar of *St. Martin*,
Living, and *Wilfred*; at the altar of *St. Stephen*, *Athelard*
 and *Cuthbert*. In the south cross, at the altar of *St. John*,
Elfric, and *Ethelgar*; at the altar of *St. Gregory*, *Bregewin*,
 and *Plegemund*. Queen *Ediva* also, who before the fire
 had lain almost in the middle of the south cross in a gilt
 coffin, was reinterred at the altar of *St. Martin*, under the
 coffin of *Living*. Besides this, in the same summer, that
 is, of the 6th year, the outer wall round the chapel of *St.*
Thomas, begun before the preceding winter, was built as
 high as the spring of the arch. The architect had begun
 a tower on the east side, as it were without the circuit of
 the wall, whose lower arch was finished before winter.
 The chapel too of the Holy Trinity, which was mentioned
 above, was pulled down to the ground, having hitherto
 remained entire, out of reverence to *St. Thomas*, who lay
 in its undercroft. The bodies also of the saints which had
 lain in the upper part of it, were translated to other places;
 but lest the remembrance of what was done at their tras-
 lation should be lost, an account shall be given of it. On
 the 25th of July, the altar of the Holy Trinity was broken,
 and of it was formed an altar of *St. John* the apostle. This
 I mention lest the memory of this sacred stone should pe-
 rish, because upon it *St. Thomas* sung his first mass, and af-
 terwards frequently performed divine service there. The
 shrines too which were built up behind the altar were
 taken down, in which, it is said, *St. Odo* and *St. Wilfred*
 had a long time lain. These saints therefore, taken up in
 their leaden coffins, were carried into the choir; *St. Odo*
 was placed in his coffin under that of *St. Dunstan*, and *St.*
Wilfred under that of *St. Elphege*. Archbishop *Lanfranc*

was found in a very weighty sheet of lead, in which he had lain from the first day of his interment, his limbs untouched, mitred, pinned, to that hour, namely, sixty-nine years and some months. He was carried into the vestry, and replaced in his lead, till it was generally agreed what was proper to be done with so considerable a father. When the tomb of Archbishop *Theobald*, which was constructed of marble, was opened, and the stone coffin was discovered, the monks, who were present, thinking that he was reduced to dust, ordered wine and water to be brought to wash his bones; but the upper stone of the coffin being removed, he appeared perfect and stiff, adhering together by the bones and nerves, and a small degree of skin and flesh. The spectators were surprised, and placing him on the bier, thus carried him into the vestry to *Lanfranc*, that the convent might determine what was proper to be done with them both. Mean while the story was divulged abroad, and many, on account of his unusual preservation, styled him *St. Theobald*. He was shown to several who were desirous to see him, by whom the account was transmitted to others. He was taken out of his tomb, his corpse uncorrupted, his linen garments entire, in the 19th year after his death. By the order of the convent he was buried before the altar of *St. Mary*,* in the nave of the church, in a leaden chest, the place which he desired in his life-time. A marble tomb, as there was before, was also placed over him. *Lanfranc*, as I said above, was taken out of his coffin in the sheet of lead in which he had lain untouched from the day he was first buried to that hour, namely, sixty-nine years; on which account, even his bones were much decayed, and almost all reduced to dust; for the length of time, the moisture of the cloaths,

* St. Mary's altar was at the east end of the north isle.

the natural coldness of the lead, and, above all, the transitory condition of mortality, had occasioned this decay. However, the larger bones, collected with the other dust, were reinterred in a leaden coffin at the altar of *St. Martin*. The two Archbishops also, who lay in the undercroft, on the right and left of *St. Thomas*, were taken up, and placed for a time in leaden coffins under the altar of *St. Mary*, in the undercroft. The translations of these fathers being thus performed, that chapel with its undercroft was pulled down to the ground. *St. Thomas* alone reserved his translation till his chapel was finished.* For it is fitting, and reason teaches, that the translation of this authentic privilege should be very solemn and public in the world. In the mean time, a wooden chapel, proper enough for the time and place, was prepared over and round his tomb, without whose walls, the foundation being laid of stone and mortar, eight pillars of the new undercroft, together with their capitals, were finished. The architect prudently opened an entrance from the old undercroft into the new one. With these works the sixth year ended, and the seventh (1181) began: but before I pursue the business of this seventh year, I think it not improper to recapitulate some things that have been mentioned, which through negligence were forgotten, or for the sake of brevity omitted. It was said above, that, after the fire, almost all the old choir was taken down, and that it was changed into a new and more magnificent form. I will now relate what was the difference. The form of the pillars, both old and new, is the same, and the thickness the same, but the height different; for the

* This was in 1220, when this pretended saint was translated from the undercroft to his shrine with great pomp, the King, Archbishop, attending. The offerings that were made at his shrine, enabled the monks to rebuild their church with such magnificence.

new pillars are lengthened almost twelve feet. In the old capitals the workmanship was plain, in the new the sculpture is excellent. There, was no marble column, here, are many. There, in the circuit without the choir, the vaults are plain, here, they are arched and studded. There, the wall ranged on pillars separated the crosses from the choir, but here, without any interval, the crosses, divided from the choir, seem to meet in one key fixed in the midst of the great arch which rests on the four principal pillars. There, was a wooden ceiling adorned with excellent painting, here, an arch neatly constructed of light sand stone. There, was one ballustrade, here, are two in the choir, and one in the isle of the church. All which will be much more easily understood by seeing than by hearing. But it should be known, that the new building is as much higher than the old, as the upper windows both of the body of the choir and of its side exceed in height the marble arcade. But lest it should hereafter be asked, why the great breadth of the choir near the tower is so much reduced at the top of the church, I think it not improper to mention the reasons. One of which is that the two towers, namely, *St. Anselm's* and *St. Andrew's* formerly placed in a circle on each side of the church, prevented the breadth of the choir from proceeding in a straight line. Another reason is, that it was judicious and useful to place the chapel of *St. Thomas* at the head of the church, where was the chapel of the Holy Trinity, which was much narrower than the choir. The architect, therefore, not willing to lose these towers, but not able to remove them entire, formed that breadth of the choir as far as the confines of those towers in a straight line; afterwards, by degrees, avoiding the towers on both sides, and yet preserving, as much as possible, the breadth of the passage

passage which is without the choir, on account of the processions which were frequently to be made there, he narrowed his work with a gradual obliquity, so as neatly to contract it over against the altar; and from thence, as far as the third pillar, to reduce it to the breadth of the chapel of the Holy Trinity. After that, four pillars of the same diameter, but of a different form, were placed on both sides. After them, four others were placed circularly, at which the new work met. This is the situation of the pillars; but the outer circuit of the wall, proceeding from the above mentioned towers, first goes in a right line, then bends in a curve, and thus both walls meet at the round tower, and there are finished. All these things may much more clearly and more agreeably be seen by the eye, than explained by speaking or writing. But they are mentioned, that the difference of the new work and the old may be distinguished. Let us now observe more attentively, what or how much work our masons completed in this seventh year after the fire. To be brief, in the seventh year, the new undercroft, elegant enough, was finished, and upon it the outer walls of the isles, as high as the marble capitals: but the architect neither could nor would turn the windows, on account of the approaching rains, nor place the inner pillars. With this the seventh year ended, and the eighth (1182) began. In this eighth year the architect placed eight inner pillars, and turned arches and the vault with the windows circularly. He raised also the tower as high as the bases of the upper windows under the arch. During the ninth year (1183), the work was suspended for want of money. In the tenth year (1184), the upper windows of the tower were finished with the arch: upon the pillars also the upper and lower ballustrade, with the windows and the larger arch: The
upper

upper roof too, where the cross is raised, and the roof of the isles, as high as the lead-work. The tower also was all covered in, and many other things were done this year. In the same year *Baldwin* Bishop of *Worcester*, was elected to preside over the church of *Canterbury*, December 18, and was enthroned at *Canterbury* on the ensuing festival of *St. Dunstan*, May 17, 1184.



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